















# A KEY

TO THE

## CLASSICAL PRONUNCIATION

OF

*Greek, Latin, and Scripture Proper Names;*

IN WHICH

THE WORDS ARE ACCENTED AND DIVIDED INTO SYLLABLES  
EXACTLY AS THEY OUGHT TO BE PRONOUNCED,

ACCORDING TO RULES DRAWN FROM ANALOGY AND THE BEST USAGE.

TO WHICH ARE ADDED

## TERMINATIONAL VOCABULARIES

OF

HEBREW, GREEK, AND LATIN PROPER NAMES,

IN WHICH THE WORDS ARE ARRANGED ACCORDING TO THEIR FINAL  
SYLLABLES, AND CLASSED ACCORDING TO THEIR ACCENTS;

By which the general Analogy of Pronunciation may be seen at one view, and the  
Accentuation of each Word more easily remembered.

CONCLUDING WITH

*Observations on the Greek and Latin Accent and Quantity;*

WITH SOME PROBABLE CONJECTURES

On the method of freeing them from the obscurity and confusion in which  
they are involved, both by the ancients and moderns.

Si quid novisti rectius istis

Candidus imperti: si non his utere mecum. Hor.

BY JOHN WALKER,

AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, &c.

First American from the third London edition.

PHILADELPHIA:

PUBLISHED BY HOPKINS AND EARLE, NO. 170, MARKET-STREET.  
FRY AND KAMMERER, PRINTERS.

1808.

Copy 7.

PA131

.W3

1808

Copy 2

Gift

**Mrs. Hennen Jennings**

**April 26, 1933**

## PREFACE.

THE Critical Pronouncing Dictionary of the English Language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages; but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works; readers of history, politics, poetry; all who converse on subjects ever so little above the vulgar, have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy must necessarily be acceptable to the public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained in that precious repository of divine truth should be ren-

dered as easy as possible to the reader, cannot be doubted: and the very frequent occasions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the religious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful as to induce some abler hand to undertake the subject,—I shall think my labour amply rewarded. I shall still console myself with reflecting, that he who has produced a prior work, however inferiour to those that succeed it, is under a very different predicament from him who produces an after-work, inferiour to those that have gone before.

## ADVERTISEMENT

### TO THE SECOND EDITION.

THE favourable reception of the first edition of this work has induced me to attempt to make it still more worthy of the acceptance of the public, by the addition of several critical observations, and particularly by two Terminational Vocabularies, of Greek and Latin, and Scripture Proper Names. That so much labour should be bestowed upon an inverted arrangement of these words, when they had already been given in their common alphabetical order, may be matter of wonder to many persons, who will naturally inquire into the utility of such an arrangement. To these it may be answered, that the words of all languages seem more related to each other by their terminations than by their beginnings; that the Greek and Latin languages seem more particularly to be thus related; and classing them according to their endings seemed to exhibit a new view of these languages, both curious and useful: for as their accent and quantity depend so much on their termination, such an arrangement appeared to

give an easier and more comprehensive idea of their pronounciation than the common classification by their initial syllables. This end was so desirable as to induce me to spare no pains, however dry and disgusting, to promote it; and if the method I have taken has failed, my labour will not be entirely lost if it convince future prosodists that it is not unworthy of their attention.



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## INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it.\* Till these points are

\* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserts; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. *Middleton De Lat. Liter. Pronun. Dissert.*

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

settled, the English may well be allowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation, than either the Italian, French, or German.\* For why the

Nos hodiè (de literâ *G* loquente) quàm peccamus? Italarum enim perique ut *Z* exprimunt, Galli et Belgæ ut *Ț* consonantem. Itaque illorum est *Lezere*, *Fuzere*; nostrum, *Leiere*, *Fuiere* (*Lejere*, *Fujere*). Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hic germanus, *Legere*, *Tegere*; ut in *Lego*, *Tego*, nec unquam variant: at nos ante *I*, *E*, *Æ*, *Ț*, semper dicimusque *Femmam*, *Fætulos*, *Finjivam*, *Fyrum*; pro istis, *Gemmam*, *Gætulos*, *Gingivam*, *Gyrum*. Mutemus aut vapulemus.—*Lipsius. De Rect. Pron. Ling. Lat.* page 71.

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indocti tantùm à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent.—*Adolp. Meker. De Lin. Græc. vet. Pronun.* cap. ii. page 15.

\* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel η, tells us, it is a sound between the *e* and the *a*, and that Eustathius, who lived towards the close of the twelfth century, says, that βῆ, βῆ, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus:

Ὁ δ' ἡλίθιος ὥσπερ προβάτον, βῆ, βῆ, λέγων βαδίξει.

Is fatuus perinde ac ovis, bê, bê, dicens, incedit.

He, like a silly sheep, goes crying *baa*.

Caninius has remarked the same, *Hellen.* p. 26. *E* longum, cujus, sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. The sound of the *e* long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499 v. of Iliad I. that the word Βλόψ ἐστὶν ὁ τῆς κλεψύδρας ἡχος μιμητικῶς κατὰ τὰς παλαιὰς; βῆ ἔχει μίμησιν προβάτων φωνῆς. Κράτινος. Βλόψ est Clepsydra sonus, ex imitatione, secundum veteres; et βῆ imitatur vocem ovium. *Blops*, according to the ancients, is a sound in imitation of the Clepsydra, as *baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the ηα; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin:

English should pay a compliment to the learned languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance when it does happen, it is not much to be regretted that when they meet they are scarcely intelligible to each other.\*

Aristophanes has handed down to us the pronunciation of the Greek diphthong  $\alpha\upsilon$   $\alpha\upsilon$  by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow*. This is the sound of the same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeably to this rule, it is presumed that we formerly pronounced the apostle *Paul* nearer the original than at present. In Henry the Eighth's time it was written *St. Poule's*, and sermons were preached at *Poule's Cross*. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say *As old as Poules*.

The sound of the letter *u* is no less sincerely preserved in Plautus, in *Menæch.* page 622, edit. Lambin, in making use of it to imitate the cry of an owl —

“MEN. Egon' dedi? PEN. Tu, Tu, istic, inquam, vin' afferri noctuam,  
“Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus.”

“It appears here,” says Mr. Forster, in his defence of the Greek accents, page 129, “that an owl's cry was *tu, tu*, to a Roman ear, as it is *too, too*, to an English.” Lambin, who was a Frenchman, observes on the passage, “Alludit ad noctuæ vocem seu cantum, *tu, tu*, seu *tou, tou*.” He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

\* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principum legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italis quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent.—*Middleton, De Lat. Lit. Pronun.*

The love of the marvellous prevails over truth: and I question if the greatest diversity in the pronunciation of Latin exceeds that of English at the capital and in some of the counties of Scotland, and yet the inhabitants of both have no great difficulty in understanding each other.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages more than the people of any other nation in Europe. The author of the Essay upon the Harmony of Language gives us a detail of the particulars by which this accusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher.

“ The falsification of the harmony by English scholars in  
 “ their pronunciation of Latin, with regard to essential points,  
 “ arises from two causes only: first, from a total inattention  
 “ to the length of vowel sounds, making them long or short  
 “ merely as chance directs; and secondly, from sounding  
 “ double consonants as only one letter. The remedy of this  
 “ last fault is obvious. With regard to the first, we have al-  
 “ ready observed, that each of our vowels hath its general  
 “ long sound, and its general short sound totally different.  
 “ Thus the short sound of *e* lengthened is expressed by the  
 “ letter *a*, and the short sound of *i* lengthened is expressed  
 “ by the letter *e*: and with all these anomalies usual in the  
 “ application of vowel characters to the vowel sounds of our  
 “ own language, we proceed to the application of vowel  
 “ sounds to the vowel characters of the Latin. Thus in the  
 “ first syllable of *sidus* and *nomen*, which ought to be long; and  
 “ of *miser* and *onus*, which ought to be short; we equally use  
 “ the common long sound of the vowels; but in the oblique  
 “ cases, *sideris*, *nominis*, *miseri*, *oneris*, &c., we use quite  
 “ another sound, and that a short one. These strange ano-  
 “ malies are not in common to us with our southern neigh-  
 “ bours the French, Spaniards, and Italians. They pronounce  
 “ *sidus* according to our orthography, *seedus*, and in the ob-  
 “ lique cases preserve the same long sound of the *i*: *nomen*  
 “ they pronounce as we do, and preserve in the oblique cases

“ the same long sound of the *o*. The Italians also, in their  
 “ own language, pronounce doubled consonants as distinctly  
 “ as the two most discordant mutes of their alphabet. What-  
 “ ever, therefore, they may want of expressing the true har-  
 “ mony of the Latin language, they certainly avoid the most  
 “ glaring and absurd faults in our manner of pronouncing it.

“ It is a matter of curiosity to observe with what regu-  
 “ larity we use these solecisms in the pronunciation of Latin.  
 “ When the penultimate is accented, its vowel, if followed  
 “ but by a single consonant, is always long, as in Dr. For-  
 “ ster’s examples. When the antepenultimate is accented, its  
 “ vowel is, without any regard to the requisite quantity, pro-  
 “ nounced short, as in *mirabile, frigidus*; except the vowel  
 “ of the penultimate be followed by a vowel, and then the  
 “ vowel of the antepenultimate is with as little regard to true  
 “ quantity pronounced long, as in *maneo, redeat, odium, impe-*  
 “ *rium*. Quantity is however vitiated to make *i* short even  
 “ in this case, as in *oblivio, vinea, virium*. The only differ-  
 “ ence we make in pronunciation between *vinea* and *venia* is,  
 “ that to the vowel of the first syllable of the former, which  
 “ ought to be long, we give a short sound; to that of the  
 “ latter, which ought to be short, we give the same sound,  
 “ but lengthened. *U* accented is always before a single con-  
 “ sonant pronounced long, as in *humerus, fugiens*. Before  
 “ two consonants no vowel sound is ever made long, except  
 “ that of the diphthong *au*; so that whenever a doubled con-  
 “ sonant occurs, the preceding syllable is short.\* Unaccent-  
 “ ed vowels we treat with no more ceremony in Latin than  
 “ in our own language.” *Essay upon the Harmony of Lan-*  
*guage*, pag. 224. Printed for Robson, 1774.

\* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptum numerum intelligas, dum multæ breves producuntur, et contrâ plurimæ longæ corripuntur. Beza de Germ. Pron. Græcæ Linguae, p. 50.



This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not, as this writer observes in the first part of the quotation, merely *as chance directs*, but, as he afterwards observes, *regularly*, and he might have added, according to the analogy of English pronunciation, which, it may be observed, has a genius of its own; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. "We have reason to suppose," says he, "that our usual accentuation of Latin, however it may want  
"of many elegancies in the pronunciation of the Augustan  
"age, is yet sufficiently just to give with tolerable accuracy  
"that part of the general harmony of the language of which  
"accent is the efficient. We have also pretty full information  
"from the poets what syllables ought to have a long, and  
"what a short quantity. To preserve, then, in our pronun-  
"ciation, the true harmony of the language, we have only  
"to take care to give the vowels a long sound or a short  
"sound, as the quantity may require; and, when doubled  
"consonants occur, to pronounce each distinctly." *Ibid.*  
page 228.\*

\* By what this learned author has observed of our vicious pronunciation of the vowels, by the long and short sound of them, and from the instances he has given, he must mean that length and shortness which arises from extending and contracting them, independently of the obstruction which two consonants are supposed to occasion in forming the long quantity. Thus we are to pronounce *Manus* as if written and divided into *Man-nus*; and *Pannus* as if written *Paynus*, or as we always hear the word *Panis* (bread); for in this sound of *Pannus* there seems to be no necessity for pronouncing the two consonants distinctly or separately, which he seems to mean by distinctly, because the quantity is shown by the long sound of the vowel: but if by distinctly he mean



In answer to this plea for alteration, it may be observed, that if this mode of pronouncing Latin be that of foreign nations, and were really so superiour to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us: but I think I may appeal to the experience of every one who has had an opportunity of making the experiment, that so far from the superiority on the side of the foreign pronunciation, it seems much inferiour to our own. I am aware of the power of habit, and of its being able, *on many occasions, to make the worse appear the better reason:* but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we have to our own pronunciation; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the efficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are

separately, that is, as if what is called in French the *schéva* or mute *e* were to follow the first consonant, this could not be done without adding a syllable to the word; and the word *Pannus* would in that case certainly have three syllables, as if written *Pan-eh-nus*.—See *Observations on the Greek and Latin Accent and Quantity*, sect. 24.

followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and this depends so much on the quantity of the vowels, that we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added, of almost all Greek words likewise.\* Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that; and if short we accent the antepenultimate.

The Rules of the Latin Accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsâ monosyllaba dictio ponit.  
 Exacuit sedem dissyllabon omne priorem.  
 Ex tribus, extollit primam penultima curta:  
 Extollit seipsam quando est penultima longa.

These rules I have endeavoured to express in English verse:

Each monosyllable has stress of course;  
 Words of two syllables, the first enforce:  
 A syllable that's long, and last but one,  
 Must have the accent upon that or none:  
 But if this syllable be short, the stress  
 Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin languages is, that in the Latin *ti* and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation*; *persuasio*, *persuasion*, &c.; and that in the Greek, the same letters re-

\* That is, in the general pronunciation of Greek; for, let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

tain their pure sound, as φιλαυτία, ἀγνοσία, προδοτιον, κ. τ. λ.\* This difference, however, with very few exceptions, does not extend to proper names; which, coming to us through, and

\* “The Greek language,” says the learned critic, “was happy in not being understood by the Goths, who would as certainly have corrupted the *t* in αἰτία, ὄσιον, &c. into αἰσία, ὄσιον, &c. as they did in the Latin *motio* and *doceo* into *moshio* and *dosheo*.”\* This, however, may be questioned; for if in Latin words this impure sound of *t* take place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c.; but not when the accent follows the *t*, and is on the following vowel, as in *satietas*, *societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* and *s* should go into the sound of *sh*; why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel preserved the preceding *τ* from going into the sound of *sh*, as it was a difference of accentuation that occasioned this impure sound of *t* in the Latin language? for though *i* at the end of words, when followed by a long vowel, or a vowel once long and afterwards contracted, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ*, when followed by *i* and another vowel, had not assumed the sound of *σ*; for the Sigma would not have failed to accuse him of a usurpation of her powers, as he had done of her character: and if we have preserved the *τ* pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented *i* in so great a number of words, than any adherence to the ancient rules of pronunciation; which invariably affirm, that the consonants had but one sound; unless we except the *γ* before *γ*, *κ*, *χ*, *ξ*; as ἀγγ[ε]λος, ἀγκυρα, ἀγγιστα, κ. τ. λ. where the *γ* is sounded like *ν*: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the *ν*, and made a *γ* of it: for, says he, it is ridiculous to suppose that *ν* was changed into *γ*, and at the same time that *γ* should be pronounced like *ν*. On the contrary, Scaliger says, that where we find a *ν* before these letters, as ἀγκυρα, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter, which, as Vossius observes, should seem to demand something particular and uncommon.

\* Ainsworth on the letter *T*.

being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable were long, the accent could scarcely be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of the accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin.\*

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the ancients indulged a variety, and the moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,  
Disciples then are free.

This, however, has not been entirely neglected. Where

It is reported of Scaliger, that when he was accosted by a Scotchman in Latin, he begged his pardon for not understanding him, as he had never learned the Scotch language. If this were the case with the pronunciation of a Scotchman, which is so near that of the Continent, what would he have said to the Latin pronunciation of an Englishman? I take it, however, that this diversity is greatly exaggerated.

\* This, however, was contrary to the general practice of the Romans; for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur*, (Latine versa) *Græcos accentus habebunt*: nam cum dicimus *Thyas*, *Nais*, acutum habebit posterior accentum; et cum *Themistio*, *Calypso*, *Theano*, ultimam circumflecti videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro. "If Greek nouns turned into Latin are pronounced with the same letters, they have the Greek accent: for when we say, *Thyas*, *Nais*, the latter syllable has the acute accent; and when we pronounce *Themistio*, *Calypso*, *Theano*, we see the last syllable is circumflexed; neither of which is ever seen in Latin words, or very rarely."—*Servius. Forster. Reply*, page 31. Notes 32, bott.

there has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide: though, as Labbe says, “Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.”

But the most important object of the present work is settling the *English quantity*, (see Rules 20, 21, 22) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the author hopes he has given to the public a work not entirely unworthy of their acceptance.



# RULES

## FOR

### PRONOUNCING THE VOWELS

#### OF

## GREEK AND LATIN PROPER NAMES.

1. **EVERY** vowel with the accent on it at the end of a syllable is pronounced as in English, with its first long open sound: thus *Ca'to*,\* *Philome'la*, *Ori'on*, *Pho'cion*, *Lu'cifer*, &c. have the accented vowels sounded exactly as in the English words *pa'per*, *me'tre*, *spi'der*, *no'ble*, *tu'tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in English: thus *Man'lius*, *Pen'theus*, *Pin'darus*, *Col'chis*, *Cur'tius*, &c. have the short sound of the accented vowels, as in *man'ner*, *plen'ty*, *prin'ter*, *col'lar*, *cur'few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Ma-gis'tri*, or the plural number, as in *De'cii*, has the long open sound, as in *vi'al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently where the accented *i* is followed by *i* final, both are pro-

\* The pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. *Quin*, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.



nounced with the long diphthongal *i*, like the noun *eye*, as *Achi'vi*.\*

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i* and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Harpy'e-e*.

5. The diphthongs *æ* and *æ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *Æta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *Ædipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are generally pronounced like long *i*.†—For the vowels *eu* in final syllables, see the word *Idomeneus*: and for the *ou* in the same syllables, see the word *Antinous*, and similar words, in the Terminational Vocabulary.

6. *Y* is exactly under the same predicament as *i*. It is long when ending an accented syllable, as *Cy'rus*; or when ending an unaccented syllable if final, as *Æ'gy*, *Æ'py*, &c.: short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial

\* This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meagre, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Elfreda*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

† See *Elegeia* *Hygeia*, &c. in the Terminational Vocabulary of Greek and Latin Proper Names.



syllable not under the accent, as *Ly-cur'gus*, pronounced with the first syllable like *lie*, a falsehood; and *Lysimachus* with the first syllable like the first of *legion*; or nearly as if divided into *Lys-im'a-chus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Dia'-na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92, and the letter *A*.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evøe*, *Amphitrite*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus, *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine*, from *Proserpina*, undergoes the same alteration. *Thebes* and *Athens*, derived from the Greek *Θηβæ* and *Αθηνα*, and the Latin *Thebæ* and *Athenæ*, are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek *Κρηνα* and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word *Εκατη*, in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“Why how now, Hecat? you look angerly.”—Act IV.

Perhaps this was no more than a poetical licence to him; but the actors have adopted it in the songs in this tragedy;

“*He-cate, He-cate, come away*”——

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word: and the rest of the world have followed them.

The Roman magistrate, named *Ædilis*, is anglicised by pronouncing it in two syllables, *Æ'dile*. The capital of Sicily, *Syracusa*, of four syllables, is made three in the English *Syr'-acuse*; and the city of *Tyrus*, of two syllables, is reduced to a monosyllable in the English *Tyre*.

*Rules for pronouncing the Consonants of Greek and Latin Proper Names.*

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Cato*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c.—and soft before *e*, *i*, and *y*, as *Cebes*, *Scipio*, *Scylla*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophista*, &c.\*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, *iu*, and *eu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Portius*, *Portia*, *Socias*, *Caduceus*, *Accius*, *Helvetii*, *Mæsia*, *Hesiod*, &c. pronounced *Tashean*, *Stasheus*, *Porsheus*, *Porshea*, *Sosheas*, *Cadusheus*, *Aksheus*, *Helveshei*, *Mezhea*, *Hezheod*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No.

\* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such inuendos of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced, as inconsistent with true taste as it is with neatness and uniformity.

357, 450, 451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c. See the word *Satiety* in the Crit. Pron. Dict.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cyon*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemizhea* and *Aspazhea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galashea*, *Arashea*, *Aloshea*, and *Bashea*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating with so vulgar an English termination: thus, though *Æsion*, *Jasion*, *Dionysion*, change the *s* into *z*, as if written *Æzion*, *Jazion*, *Dionizion*, the *z* does not become *zh*; but *Philistion*, *Gratation*, *Eurytion*, *Dotion*, *Androtation*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stratation*, *Sotion*, *Æantion*, *Pallantion*, *Ætion*, *Hippocraton*, and *Amphycton*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude, by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin *proper* names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Cholchis*, &c. but when they come before

a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pronounced as if written *Skedius*, *Skeria*, &c.; and *c* before *n* in the Latin prænomen *Cneus* or *Cnæus* is mute; so in *Cnopus*, *Cnosus*, &c. and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*—pronounced *Nopus*, *Nosus*, *Teatus*, and *Nidus*.

13. At the beginning of Greek words we frequently find the uncombinable consonants *MN*, *TM*, &c. as *Mnemosyne*, *Mnesidamus*, *Mneus*, *Mnesteus*, *Tmolus*, &c. These are to be pronounced with the first consonant mute, as if written *Nemosyne*, *Nesidamus*, *Neus*, *Nesteus*, *Molus*, &c. in the same manner as we pronounce the words *Bdellium*, *Pneumatic*, *Gnomon*, *Mnemonics*, &c. without the initial consonant. The same may be observed of the *C* hard like *K*, when it comes before *T*; as *Ctesiphon*, *Ctesippus*, &c. Some of these words we see sometimes written with an *e* or *i* after the first consonant, as *Menesteus*, *Timolus*, &c. and then the initial consonant is pronounced.

14. *Ph*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thiotis*, in the same manner as the naturalised Greek word *Phthisick* pronounced *Tisick*.

15. *Ps*:—*p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammeticus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolemy*, *Pterilas*, &c. pronounced *Tolemy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Tleptolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmilaces*.

17. The letters *S*, *X*, and *Z*, require but little observation, being generally pronounced as in pure English words. It may however be remarked, that *s*, at the end of words, pre-

ceded by any of the vowels but *e*, has its pure hissing sound; as *mas*, *dis*, *os*, *mus*, &c.—but when *e* precedes, it goes into the sound of *z*; as *pes*, *Thersites*, *vates*, &c. It may also be observed, that when it ends a word preceded by *r* or *n* it has the sound of *z*. Thus the letter *s* in *mēns*, *Mars*, *mors*, &c. has the same sound as in the English words *hens*, *stars*, *wars*, &c. *X*, when beginning a word or syllable, is pronounced like *z*; as *Xerxes*, *Xenophon*, &c. are pronounced *Zerkzes*, *Zenophon*, &c. *Z* is uniformly pronounced as in English words: thus the *z* in *Zeno* and *Zeugma* is pronounced as we hear it in *zeal*, *zone*, &c.

*Rules for ascertaining the English Quantity of Greek and Latin Proper Names.*

18. It may at first be observed, that in words of two syllables, with but one consonant in the middle, whatever be the quantity of the vowel in the first syllable in Greek or Latin, we always make it long in English: thus *Crates* the philosopher, and *crates* a hurdle; *decus* honour, and *dedo* to give; *ovo* to triumph, and *ovum* an egg; *Numa* the legislator, and *Numen* the divinity, have the first vowel always sounded equally long by an English speaker, although in Latin the first vowel in the first word of each of these pairs is short.\*

19. On the contrary, words of three syllables, with the accent on the first and with but one consonant after the first syllable, have that syllable pronounced short, let the Greek or Latin quantity be what it will: thus *regulus* and *remora*, *mimicus* and *minium*, are heard with the first vowel short in English pronunciation, though the two first words of each

\* The only word occurring to me at present, where this rule is not observed, is *Canon*, a Rule, which is always pronounced like the word *Cannon*, a piece of ordnance.

pair have their first syllables long in Latin: and the *u* in *fumigo* and *fugito* is pronounced long in both words, though in Latin the last *u* is short. This rule is never broken but when the first syllable is followed by *e* or *i*, followed by another vowel: in this case the vowel in the first syllable is long, except that vowel be *i*: thus *lamia*, *genius*, *Libya*, *doceo*, *cupio*, have the accent on the first syllable, and this syllable is pronounced long in every word but *Libya*, though in the original it is equally short in all.

20. It must have frequently occurred to those who instruct youth, that though the quantity of the accented syllable of long proper names has been easily conveyed, yet that the quantity of the preceding unaccented syllables has occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only, is, in our pronunciation of Latin, as well as in English, short: thus *fabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this *we* pronounce long, though short in Latin. But if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.



21. The same rule of quantity takes place in those syllables which have the secondary accent: for, as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus*, *Heliodorus*, *Gabinianus*, *Herodianus*, and *Volusianus*, every vowel preceding the diphthong is long but *i*; just as we should pronounce these vowels in the English words *amiability*, *mediatorial*, *propitiation*, *excoriation*, *centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, No. 544.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the *primary* accent but *u*, unless followed by a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus*, *Æschines*, &c.; and the antepenultimate *i*, even though it be followed by such a diphthong; as *Eleusinia*, *Ocrisia*, &c.—so we shorten the first syllable of *Æsculapius*, *Ænobarbus*, &c. because the first syllable of both these words has the *secondary* accent: but we pronounce the same vowels long in *Æthiopia*, *Ægialeus*, *Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian*, *Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines

the first *u* to be long in *stupidus*, and the *y* short in *chlypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words in the following vocabulary that does not seem to convey the actual pronunciation. Thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sulpit'i-us*, *A-nic'i-um*, *Ar-te-mis'i-um*, &c. we fancy the syllable after the accent deprived of a consonant closely united with it in sound, and which, from such a union, derives an aspirated sound equivalent to *sh*. But as the sound of *t*, *c*, or *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner, than into *Sul-pi'ti-us*, *A-ni'ci-um*, *Ar-te-mi'si-um*, as in the latter mode the *i* wants its shortening consonant, and might, by some speakers, be pronounced, as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra'tus*, *Ac-i-da'li-a*, *Tig-el-li'nus*, *Teg'y-ra*, &c. where the *c* and *g* ending a syllable, we at first sight think them to have their hard sound; but, by observing the succeeding vowel, we soon perceive them to be soft, and only made to end a syllable in order to determine the shortness of the vowel which precedes.

25. The general rule therefore of quantity indicated by the syllabication adopted in the vocabulary is, that when a consonant ends a syllable the vowel is always short, whether the accent be on it or not; and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long whether the accent be on it or not, and that the vowel *i* (3) (4) when it ends a syllable without the accent, is pronounced like *e*; but if the syllable



be final, it has its long open sound as if the accent were on it: and the same may be observed of the letter *y*.

*Rules for placing the Accent of Greek and Latin Proper Names.*

26. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation, the accent on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Cato*, *Ceres*, *Comus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary. No. 503, and the word *Drama*.

27. Polysyllables, adopted whole from the Greek or Latin into English, have generally the accent of the Latin: that is, if the penultimate be long the accent is on it, as *Severus*, *Democedes*, &c.; if short, the accent is on the antepenultimate, as *Demosthenes*, *Aristophanes*, *Posthumus*, &c. See Introduction.

28. When Greek or Latin Proper Names are anglicised, either by an alteration of the letters, or by cutting off the latter syllables, the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word. Thus *Proserpina* has the accent on the second syllable; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c. See the word *Academy* in the Critical Pronouncing Dictionary.

29. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, let the learned do all they can to hinder it: thus,

after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakspeare:

“ *Hyperion’s* curls, the front of Jove himself.”—*Hamlet*.

“ ——— that was to this

“ *Hyperion* to a Satyr.”

*Ibid.*

“ ——— next day after dawn,

“ Doth rise and help *Hyperion* to his horse.”—*Henry Vth.*

So Cooke in his translation of *Hesiod’s Theogony* follows the accentuation of Shakspeare:

*Hyperion* and *Japhet*, brothers, join:

*Thea* and *Rhea* of this ancient line

Descend; and *Themis* boasts the source divine.

}

The fruits of *Thia* and *Hyperion* rise,

And with refulgent lustre light the skies.

After this established pronounciation, I say, how hopeless, as well as useless, would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but, in reading or speaking English, must be left to those who would rather appear learned than judicious. But *Acrion*, *Arion*, *Amphion*, *Echion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Ærion*, *Ophion*, *Methion*, *Axion*, *Eion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably: while *Ethalion*, a word of the same form and origin, is pronounced with the accent on the antepenultimate, like *Deucalion* and *Pygmalion*: and this, if I mistake not, is the common pronounciation of a ship in the British navy, so called from the name of the Argonauts, who accompanied Jason in his expedition to Colchis to fetch the golden fleece.

30. The same difficulty of deciding between common usage and classical propriety appears in words ending in *ia*;

as *Alexandria*, *Antiochia*, *Seleucia*, *Samaria*, *Iphigenia*, and several others which were pronounced by our ancestors, as appears from their poetry, according to our own analogy, with the accent on the antepenultimate syllable; and there is no doubt but every word of this form would have fallen into the same accentuation, if classical criticism had not stepped in and prevented it. A philosophical grammarian would be apt to think we are not much obliged to scholars for this interruption of the vernacular current of pronunciation: but as there is so plausible a plea as that of reducing words to their original languages, and as a knowledge of these languages will always be an honourable distinction among men, it is strongly to be suspected that these words will not long continue in their plain homespun English dress. This critical correction, however, seems to have come too late for some words, which, as Pope expresses it, have “slid into verse,” and taken possession of our ears; and therefore, perhaps, the best way of disposing of them will be to consider them as the ancients did the quantity of certain doubtful syllables, and to pronounce them either way. Some, however, seem always to have preserved the accent of their original language, as *Thalia* and *Sophia*: but *Iphigenia*, *Antiochia*, *Seleucia*, and *Samaria*, have generally yielded to the English antepenultimate accent; and *Erythia*, *Deidamia*, *Laodamia*, *Hippodamia*, *Apamia*, *Ilithyia*, and *Orithyia*, from their seldom appearing in mere English composition, have not often been drawn aside into plain English pronunciation. The same may be observed of words ending in *nicus*, or *nice*: if they are compounded of the Greek *νικη*, the penultimate syllable is always long, and must have the accent, as *Stratonicus*, *Berenice*, &c.; if this termination be what is called a gentile, signifying a man by his country, the penultimate is short, and the accent is on the antepenultimate; as

*Macedonicus, Sardonicus, Britannicus, &c.* See ANDRONICUS.

31. Thus we see many of these proper names are of dubious accentuation; and the authorities which may be produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no people on earth are so correct in the accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that “notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in.” “So we pronounce,” says the grammarian, “*Aristo'bulus, Basi'lius, Ido'lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre'as, ide'a, Mari'a, &c.* with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians,” continues he, “place the accent on the penultimate of *antonomasi'a, harmoni'a, philosophi'a, theologi'a*, and similar words, according to the Greek accent, because, as Ricciolius observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but Nebrissensis authorises this last

“pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows,” concludes the grammarian, “that when we once depart from the ancient rules, we have but little certainty in practice, which is so different in different countries.”

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. A person who knows that scholars themselves differ in the pronunciation of these words can always pronounce with security: but one, who is unacquainted with the state of the accent, is not sure that he is right when he really is so, and always pronounces at his peril.

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\* \* \* It is hoped the candid peruser of this work will make allowances for an occasional error in dividing a syllable or placing an accent, when he reflects on the difficulty with which such a work must necessarily be attended. The Author flatters himself, however, that such attention has been paid both to the compilation and the proofs, that the fewest errors imaginable have escaped him.



# PRONUNCIATION

OF

## GREEK AND LATIN PROPER NAMES.

### INITIAL VOCABULARY.

\*\*\* When a word is succeeded by a word printed in *Italics*, the latter word is merely to spell the former as it ought to be pronounced. Thus *Abansheas* is the true pronunciation of the preceding word *Abantias*; and so of the rest.

\*\*\* The Figures annexed to the words refer to the Rules prefixed to the Work. Thus the figure (3) after *Achai* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final: and so of the rest.

\*\*\* When the letters *Eng.* are put after a word, it is to show that this word is the preceding word Anglicised. Thus *Lu'can*, Eng., is the Latin word *Lucanus*, changed into the English *Lucan*.

AB	AB	AB
*A'BA and A'BÆ	<i>A-ban'she-as</i>	A'bas (1)
Ab'a-a	Ab-an-ti'a-des (1)	A-ba'sa (1) (7)
Ab'a-ba	A-ban'ti-das (4)	Ab-a-si'tis (7) (1)
Ab-a-ce'ne (8)	A-ban'tis	Ab-as-se'na (1) (7)
Ab'a-ga	Ab-ar-ba're-a (7)	Ab-as-se'ni
Ab'a-lus (20)	Ab'a-ri (3)	A-bas'sus (7)
†A-ba'na (7)	A-bar'i-mon (4)	Ab'a-tos (7)
A-ban'tes	Ab'a-ris (7)	Ab-da-lon'i-mus (4)
A-ban'ti-as (10)	A-ba'rus (1)	Ab-de'ra (1) (7)

\* Every *a* ending a syllable, with the accent upon it, is pronounced like the *a* in the English words *fa-vour*, *ta-per*, &c. See Rule the 1st, prefixed to this vocabulary.

† Every unaccented *a*, whether initial, medial, or final, ending a syllable, has an obscure sound, bordering on the *a* in *father*. See Rule the 7th, prefixed to this vocabulary.



Ab-de'ri-a (1) (4) (7)	Ab-syr'tos (6)	<i>Ak'she-us</i>
Ab-de-ri'tes (1)	Ab-syr'tus (6)	Ac'cu-a (7)
Ab-de'rus (1)	Ab-u-li'tes (1)	A'ce (8)
A-be'a-tæ (7) (1) (5)	Ab-y-de'ni (6)	Ac-e-di'ci (3) (24)
A-bel'la (7)	Ab-y-de'nus (6)	Ac'e-la (24)
Ab-el-li'nus	A-by'di (6)	Ac-e-ra'tus (27)
A'bi-a (1) (4) (7)	A-by'dos (6)	A-cer'bas
A-ben'da (7)	A-by'dus	Ac-e-ri'na (1)
Ab'ga-rus	Ab'y-la (6)	A-cer'ræ (4)
A'bi-i (4)	Ab'y-lon (6)	Ac-er-sec'o-mes
Ab'i-la (4) (7)	Ab-ys-si'ni (1)	A'ces (7)
A-bis'a-res (7)	Ab-ys-sin'i-a (6)	A-ce'si-a (10)
A-bis'a-ris (7)	Ac-a-cal'lis (7)	Ac-e-si'nes (1)
Ab-i-son'tes (4)	Ac-a-ce'si-um (10)	Ac-e-si'nus (1)
Ab-le'tes (1)	<i>Ak-a-se'zhe-um</i>	A-ce'si-us (10)
A-bob'ri-ca (4)	A-ca'ci-us (10)	A-ces'ta (7)
A-bo'bus	<i>A-ka'she-us</i>	A-ces'tes
A-bœc'ri-tus (5)	Ac-a-de'mi-a (7)	A-ces'ti-um (10)
Ab-o-la'ni (3)	Ac-a-de'mus	A-ces-to-do'rus
A-bo'lus (7) (1)	Ac-a-lan'drus	A-ces-tor'i-des
Ab-on-i-tei'chos (5)	A-cal'le (8)	A-ce'tes
Ab-o-ra'ca (1) (7)	A-ca-mar'chis (7)	*Ach-a-by'tos (12)
Ab-o-rig'i-nes (4)	Ac'a-mas (7)	A-chæ'a (7)
A-bor'ras (7)	A-camp'sis (7)	A-chæ'i (3)
Ab-ra-da'tas	A-can'tha (7)	A-chæ'i-um
Ab-ra-da'tes	A-can'thus (7)	A-chæm'e-nes
A-bren'tius (10)	Ac'a-ra (7)	Ach-æ-me'ni-a
A-broc'o-mas	A-ca'ri-a (7)	Ach-æ-men'i-des
Ab-rod-i-æ'tus (4)	Ac-ar-na'ni-a (7)	A-chæ'us
A-bron'y-cus (6)	A-car'nas (7)	A-cha'i-a (7)
A-bro'ni-us (4)	A-cas'ta (7)	Ach'a-ra (7)
Ab'ro-ta (7)	A-cas'tus (7)	Ach-a-ren'ses
A-brot'o-num	Ac-a-than'tus (7)	A-char'næ (4)
A-bryp'o-lis (6)	Ac'ci-a (10) (7)	A-cha'tes
Ab-se'us	<i>Ak'she-a</i>	Ach-e-lo'i-des (4)
Ab-sin'thi-i (4)	Ac'ci-la (7)	Ach-e-lo'ri-um
Ab'so-rus	Ac'ci-us (10)	Ach-e-lo'us

\* *Achabytos*.—*Ch*, in this and all the subsequent words have the sound of *k*. Thus, *Achabytos*, *Achæa*, *Achates*, &c., are pronounced as if written *Akabytos*, *Akæa*, *Akates*, &c. See Rule the 12th.



A-cher'dus	A-cræ'a (7)	A'da (7)
A-cher'i-mi (3) (4)	A-cræph'ni-a (7)	A-dæ'us
Ach'e-ron	Ac-ra-gal-li'dæ (4)	Ad-a-man-tæ a (7)
Ach-e-ron'ti-a (10)	Ac'ra-gas (7)	Ad'a-mas
Ach-e-ru'si-a (11)	A-cra'tus	Ad-a-mas'tus
Ach-e-ru'si-as (11)	A'cri-as (4)	A-das'pi-i (4)
A-che'tus	Ac-ri-doph'a-gi (3)	Ad'a-tha
A-chil'las	A-cri'on (11)	Ad-de-pha'gi-a
A-chil'le-us	Ac-ris-i-o'ne	Ad'du-a (7)
Ach-il-le'a (7)	Ac-ris-i-o-ne'us	A-del'phi-us
Ach-il-lei-en'ses	Ac-ris-i-o-ni'a-des	A-de'mon
Ach-il-le'us	A-cris'e-us (10)	A'des, or Ha'des
A-chil'les	A-cri'tas (1)	Ad-gan-des'tri-us
Ach-il-le'um	Ac-ro-a'thon	Ad-her'bal
A-chi'vi (4)	Ac-ro-ce-rau'ni-um	Ad-her'bas
Ach-la-dæ'us	Ac-ro-co-rin'thus	Ad-i-an'te (8)
Ach-o-la'i (3)	A'cron (1)	A-di-at'o-rix
Ac-ra-di'na (7)	Ac-ro-pa'tos	Ad-i-man'tus
Ach-o-lo'e	A-crop'o-lis	Ad-me'ta (7)
Ach-ra-di'na	Ac'ro-ta	Ad-i-me'te
Ac-i-cho'ri-us	A-crot'a-tus	Ad-me'tus
Ac-i-da'li-a (8)	Ac-ro'tho-os	A-do'ni-a
Ac-i-da'sa	Ac'ta (7)	A-do'nis
A-cil'i-a	Ac-tæ'a (7)	Ad-ra-myt'ti-um
Ac-i-lig'e-na (24)	Ac-tæ'on (4)	A-dra'na (7) (1)
A-cil'i-us	Ac-tæ'us (4)	A-dra'num
A-cil'la (7)	Ac'te (8)	A-dras'ta
A'cis	Ac'ti-a (10)	A-dras'ti-a
Ac'mon	Ac'tis	A-dras'tus
Ac-mon'i-des (4)	Ac-tis'a-nes	A'dri-a (23)
A-cæ'tes	Ac'ti-um (10)	A-dri-a'num
A-co'næ (4)	Ac'ti-us (10)	A-dri-at'i-cum
A-con'tes	Ac'tor	A-dri-an-op'o-lis
A-con'te-us	Ac-tor'i-des	A-dri-a'nus
A-con'ti-us (10)	Ac-to'ris	A'dri-an (Eng.)
A-con-to-bu'lus	A-cu'phis	Ad-ri-me'tum
A-co'ris	A-cu-si-la'us	Ad-u-at'i-ci (4)
A'cra	A-cu'ti-cus, M	A-dyr-ma-chi'dæ
A'cræ		

*Æ-a (7)	Æ-gæ'æ	Æ-gi'ra
Æ-a-ce'a	Æ-gæ'on	Æ-gir-o-es'sa
Æ-ac'i-das	Æ-gæ'um	†Æ'gis
Æ-ac'i-des	Æ-gæ'us	Æ-gis'thus
Æ'a-cus	Æ-ga'le-os	Æ-gi'tum
Æ'æ	Æ-ga'le-um	Æ'gi-um
Æ-æ'a	Æ'gan	Æg'le
Æ-an-te'um	Æ'gas (5)	Æg'les
Æ-an'ti-des	Æ-ga'tes	Æg-le'tes
Æ-an'tis	Æ-ge'le-on	Æg'lo-ge
Æ'as	Æ-ge'ria	Æ-gob'o-lus
Æ'a-tus	Æ-ges'ta	Æ-goc'e-ros
Æch-mac'o-ras	Æ-ge'us	Æ'gon
Æch'mis	Æ-gi'a-le	Æ'gos-pot'a-mos
Æ-dep'sum	Æ-gi-a'le-us (22)	Æg-o-sa'gæ
Æ-des'sa	Æ-gi-a'li-a (22) (4)	Æ-gos'the-na
Æ-dic'u-la	Æ-gi'a-lus	Æ'gus
Æ-di'les (8)	Æ-gi'des	Æ'gy (6)
Æ-dip'sus	Æ-gi'la	Æg-y-pa'nes
Æ'don	Æ-gil'i-a	Æ-gyp'sus
Æ'du-i, or Hed'u-i	Æ-gim'i-us	Æ-gyp'ti-i (4) (10)
Æ-el'lo	Æg-i-mo'rus	Æ-gyp'ti-um (10)
Æ-e'ta	Æ-gi'na	Æ-gyp'tus
Æ-e'ti-as (10)	Æg-i-ne'ta	Æ'li-a
Æ'ga	Æg-i-ne'tes	Æ-li-a'nus
Æ-ge'as	Æ-gi'o-chus	Æ'li-an (Eng.)
Æ'gæ (5)	Æ-gi'pan	Æ'li-us and Æ'li-a

\* *Æa*.—This diphthong is merely ocular, for the *a* has no share in the sound, though it appears in the type. Indeed as we pronounce the *a*, there is no middle sound between that letter and *e*, and therefore we have adopted the last vowel and relinquished the first. This, among other reasons, makes it probable that the Greeks and Romans pronounced the *a* as we do in *water*, and the *e* as we hear it in *where* and *there*; the middle or mixt sound then would be like *a* in *father*, which was probably the sound they gave to this diphthong.

† *Ægis*.—This diphthong, though long in Greek and Latin, is in English pronunciation either long or short, according to the accent or position of it. Thus, if it immediately precede the accent as in *Ægeus*, or with the accent on it, before a single consonant, in a word of two syllables, it is long, as in *Ægis*; before two consonants it is short, as in *Ægles*; or before one only, if the accent be on the antepenultimate, as *Æropus*.—For the exceptions to this rule, see Rule 22.

Æ-lu'rus	Æ-o'li-æ	Æs'u-a
Æ-mil'i-a	Æ-ol'i-da	Æ-sy'e-tes
Æ-mil-i-a'nus	Æ-ol'i-des	Æs-ym-ne'tes (21)
Æ-mil'i-us	Æ'o-lis	Æ-sym'nus
Æm-nes'tus	Æ'o-lus	Æ-thal'i-des
Æ'mon	Æ-o'ra	Æ-thi-o'pi-a (22)
Æm'o-na	Æ-pa'li-us	Æth'li-us
Æ-mo'ni-a	Æ-pe'a	Æ'thon
Æ-mon'i-des	Æp'u-lo (21)	Æ'thra
Æ'mus	Æ'py (6)	Æ-thu'sa
Æ-myl'i-a	Æp'y-tus (21)	Æ'ti-a (10)
Æ-myl-i-a'nus	Æ-qua'na (7)	Æ'ti-on (11)
Æ-myl'i-i (4)	Æ'qui (3)	Æ'ti-us* (10)
Æ-myl'i-us	Æ-quic'o-li	Æt'na
Æ-na'ri-a	Æq-ui-me'li-um	Æ-to'li-a
Æ-ne'a	Æ'ri-as	Æ-to'lus
Æ-ne'a-des	Ær'o-pe	A'fer
Æ-ne'a-dæ	Ær'o-pus	A-fra'ni-a
Æ-ne'as	Æs'a-cus	A-fra'ni-us
Æ-ne'i-a	Æ-sa'pus	Af'ri-ca (7)
Æ-ne'is	Æ'sar, or Æ-sa'ras	Af-ri-ca'nus
Æ-ne'i-des (4)	Æs'chi-nes (22)	Af'ri-cum
Æ-nes-i-de'mus	Æs'chi-ron (12)	A-gag-ri-a'næ
Æ-ne'si-us (10)	Æs-chy-li'des	Ag-a-las'ses
Æ-ne'tus	Æs'chy-lus (21)	A-gal'la (7)
Æ'ni-a	Æs-cu-la'pi-us (22)	A-gam'ma-tæ
Æ-ni'a-cus	Æ-se'pus	Ag-a-me'des
Æ-ni'o-chi (12)	Æ-ser'ni-a	Ag-a-mem'non
Æn-o-bar'bus (22)	Æ-si'on (11)	Ag-a-mem-no'ni-us
Æn'o-cles	Æ'son	Ag-a-me'tor
Æ'nos	Æ-son'i-des	Ag-am-nes'tor
Æ'num	Æ-so'pus	Ag-a-nip'pe
Æ-ny'ra	Æ'sop, (Eng.)	A-gan'za-ga
Æ-o'li-a	Æs'tri-a	Ag-a-pe'no

\* One of the Generals of Valentinian the third; which, Labbe tells us, ought properly to be written *Ætius*; that is, without the diphthong. We may observe, that as this word comes from the Greek, but is latinized, it is pronounced with the *t* like *sh*, as if written *Æshius*; but the preceding word *Ætion*, being pure Greek, does not conform to this analogy.—See Rule the 11th and 29th.

Ag-a-re'ni (3)

Ag-a-ris'ta

A-gas'i-cles

A-gas'sæ

A-gás'the-nes

A-gas'thus

A-gas'tro-phus

Ag'a-tha

Ag-ath-ar'chi-das

Ag-ath-ar'chi-des

Ag-ath-ar'cus

A-ga'thi-as

Ag'a-tho

A-gath-o-cle'a

A-gath'o-cles

Ag'a-thon

A-gath-o-ny'mus

Ag-a-thos'the-nes

Ag-a-thyr'num

Ag-a-thyr'si (3)

A-ga've

A-gau'i (3)

A-ga'vus

Ag-des'tis

Ag-e-e'na

Ag-e-las'tus

Ag-e-la'us

A-gen'a-tha

Ag-en-di'cum

A-ge'nor

Ag-e-nor'i-des

Ag-e-ri'nus

Ag-e-san'der

A-ge'si-as (10)

Ag-es-i-la'us

Ag-e-sip'o-lis

Ag-e-sis'tra-ta

Ag-e-sis'tra-tus

Ag-gram'mes

Ag-grí'næ

Ag'i-dæ

Ag-i-la'us

A'gis

Ag-la'i-a

*Ag-lay'a*

Ag-la-o-ni'ce

Ag-la'o-pe

Ag-la-o-phæ'na

Ag-la'o-phon

Ag-la-os'the-nes

Ag-lau'ros

Ag-la'us

Ag'na

Ag'no

Ag-nod'i-ce

Ag'non

Ag-non'i-des

Ag-o-na'li-a, and

A-go'ni-a

A-go'nes

Ag'o-nis

A-go'ni-us

Ag-o-rac'ri-tus

Ag-o-ran'o-mi (3)

Ag-o-ra'nis

Ag-o-ræ'a

A'gra (1)

A-græ'i (3)

Ag'ra-gas

A-grau'le

A-grau'li-a

A-grau'los

Ag-rau-o-ni'tæ

A-gri-a'nes

A-gric'o-la

Ag-ri-gen'tum

A-grin'i-um

A-gri-o'ni-a

A-grí'o-pas

A-grí'o-pe

A-grip'pa

Ag-rip-pi'na

A-gris'o-pe (8)

A'gri-us (1)

Ag'ro-las

A'gron

A-gro'tas

A-grot'e-ra

A-gyl'e-us (5)

A-gyl'la

Ag-yl-læ'us

A-gy'rus

A-gyr'i-um

A-gyr'i-us

A-gyr'tes

A-ha'la (7)

A'jax

A-i-do'ne-us (5)

A-im'y-lus

A-i'us Lo-cu'ti-us

Al-a-ban'da

Al'a-bus

A-le'sa

A-læ'a

A-læ'i (3)

A-læ'us

Al-a-go'ni-a

A-la'la

Al-al-com'e-næ

A-la'li-a (7)

Al-a-ma'nes

Al-a-man'ni, or

Al-e-man'ni

A-la'ni

Al'a-res

Al-a-ri'cus

*Al'a-ric* (Eng.)

Al-a-ro'di-i (3) (4)

A-las'tor

Al'a-zon

Al'ba Syl'vi-us

Al-ba'ni-a

Al-ba'nus	Al-chim'a-cus	Al-cy'o-na
Al-bi'ci (3) (4)	Al-ci-bi'a-des (4)	Al-des'cus
Al-bi-e'tæ (4)	Al-cid'a-mas	Al-du'a-bis
Al-bi'ni (3)	Al-ci-da-me'a	A'le-a (1) (7)
Al-bi-no-va'nus	Al-ci-dam'i-das	A-le'bas
Al-bin-te-me'li-um	Al-cid'a-mus	A-le'bi-on
Al-bi'nus	Al-ci'das	A-lec'to
Al'bi-on	Al-ci'des	A-lec'tor
Al'bi-us	Al-cid'i-ce	A-lec'try-on
Al-bu-cil'la	Al-cim'e-de	A-lec'tus
Al'bu-la	Al-cim'e-don	†A-le'i-us Cam'pus
Al-bu'ne-a	A-cim'e-nes	Al-e-man'ni
Al-bur'nus	Al'ci-mus	A-le'mon
Al'bus Pa'gus	Al-cin'o-e	Al-e-mu'si-i (4)
Al-bu'ti-us (10)	Al'ci-nor	A'lens
Al-cæ'us	*Al-cin'o-us	A'le-on
Al-cam'e-nes	Al-ci-o'ne-us (5)	A-le'se
Al-can'der	Al'ci-phron	A-le'si-a (10)
Al-can'dre	Al-cip'pe	A-le'si-um (10)
Al-ca'nor	Al-cip'pus	A-le'tes
Al-cath'o-e	Al'cis	A-le'thes
Al-cath'o-us	Al-cith'o-e	A-le'thi-a
Al'ce	Alc-mæ'on	A-let'i-das
Al-ce'nor	Alc-mæ-on'i-dæ	A-le'tri-um
Al-ces'te	Alc'man	A-le'tum
Al-ces'tis	Alc-me'na	Al-eu-a'dæ
Al'ce-tas	Al-cy'o-ne	A-le'us
Al'chi-das (12)	Al-cy-o'ne-us (5)	A'lex (1)

\* *Alcinous*.—There are no words more frequently mispronounced by a mere English scholar than those of this termination. By such a one we sometimes hear *Alcinous* and *Antinous* pronounced in three syllables, as if written *Al-ci-nouz* and *An-ti-nouz*, rhyming with *vows*; but classical pronunciation requires that these vowels should form distinct syllables.

† *Aleius Campus*.

Lest from this flying steed unrein'd (as once  
Bellerophon, though from a lower clime)  
Dismounted, on th' *Aleian* field I fall,  
Erroneous there to wander, and forlorn.

MILTON's *Par. Lost*, b. vii. v. 17.

A-lex-a-me'nus	Al'li-a	Al'tis
* Al-ex-an'der	Al-li-e'nos	A-lun'ti-um (10)
Al-ex-an'dra	Al-lob'ro-ges	A'lus, Al'u-us
Al-ex-an-dri'a (30)	Al-lob'ry-ges	A-ly-át'tes
Al-ex-an'dri-des	Al-lot'ri-ges	Al'y-ba (6)
Al-ex-an-dri'na	Al-lu'ti-us (10)	Al-y-cæ'a
Al-ex-an-drop'o-lis	A-lo'a	Al-y-cæ'us
Al-ex-a'nor	Al-o-e'us	A-lys'sus
Al-ex-ar'chus	Al-o-i'dæ	Al-yx-oth'o-e
A-lex'as	Al-o-i'des	A-mad'o-ci (3)
A-lex'i-a	A-lo'ne	A-mad'o-cus
<i>A-lek'she-a</i>	Al'o-pe	Am'a-ge
A-lex-ic'a-cus	A-lop'e-ce	Am-al-thæ'a
Al-ex-i'nus	A-lop'e-ces	Am-al-the'um
A-lex'i-o	A-lo'pi-us	Am'a-na
<i>A-lek'she-o</i>	A'los	A-man'tes
Al-ex-ip'pus	A-lo'ti-a (10)	Am-an-ti'ni (3)
Al-ex-ir'a-es	Al-pe'nus	A-ma'nus
Al-ex-ir'ho-e	Al'pes	A-mar'a-cus
A-lex'is	<i>Al'ps</i> (Eng.)	A-mar'di (3)
A-lex'on	Al-phe'a	A-mar'tus
Al-fa-ter'na	Al-phe'i-a	Am-bryl'lis
Al-fe'nus	Al-phe'nor	Am-ar-yn'ce-us (5)
Al'gi-dum	Al-phe'nus	Am-ar-yn'thus
A-li-ac'mon	Al-phe-si-bæ'a (5)	A'mas
A-li-ar'tum	Al-phe-si-bæ'us	A-ma'si-a (10)
A-li-ar'tus	Al-phe'us	Am-a-se'nus
Al'i-cis	Al'phi-us	A-ma'sis
A-li-e'nus (21)	Al-phi'on (29)	A-mas'tris
Al'i-fæ	Al-pi'nus	A-mas'trus
Al-i-læ'i (3) (4)	Al'pis	A-ma'ta
Al-i-men'tus	Al'si-um (10)	Am-a-the'a
A-lin'dæ	Al'sus	Am'a-thus
A-lin-do'i-a	Al-thæ'a	A-max-am-pe'us
Al-i-phe'ri-a	Al-thæm'e-nes	A-max'i-a
Al-ir-ro'thi-us	Al-ti'num	A-max'i-ta

\* *Alexander*.—This word is as frequently pronounced with the accent on the first as on the third syllable.

Am-a-ze'nes	Am'i-los (4)	Am-phic'ty-on (11)
A-maz'o-nes	A-mim'o-ne, or	Am-phic-le'a
Am'a-zons (Eng.)	A-mym'o-ne	Am-phid'a-mus
Am-a-zon'i-des	A-min'e-a, or	Am-phi-dro'mi-a
Am-a-zo'ni-a	Am-min'e-a	Am-phi-ge'ni-a, or
Am-a-zo'ni-um	A-min'i-as	*Am-phi-ge-ni'a (29)
Am-a-zo'ni-us	A-min'i-us	Am-phil'o-chus
Am-bar'ri (3)	A-min'o-cles	Am-phii'y-tus
Am'be-nus	Am-i-se'na	Am-phim'a-chus
Am-bar-va'li-a	A-mis'i-as (10)	Am-phim'e-don
Am-bi-a-li'tes	A-mis'sas	Am-phin'o-me
Am-bi-a'num	A-mi'sum	Am-phin'o-mus
Am-bi-a-ti'num	A-mi'sus	Am-phi'on (28)
Am-bi-ga'tus	Am-i-ter'num	Am-hipp'o-les
Am-bi'o-rix	Am-i-tha'on, or	Am-hipp'o-lis
Am'bla-da	Am-y-tha'on	Am-hipp'y-ros
Am-bra'ci-a (10)	Am-ma'lo	Am-phi-re'tus
Am-bra'ci-us (10)	Am-mi-a'nus	Am-phir'o-e
Am'bri (3)	Am'mon	Am'phis
Am-bro'nes	Am-mo'ni-a	Am-phis-bæ'na
Am-bro'si-a (10)	Am-mo'ni-i (3)	Am-phis'sa
Am-bro'si-us (10)	Am-mo'ni-us	Am-phis-se'ne
Am-bry'on	Am-mo'the-a	Am-phis'sus
Am-brys'sus	Am'ni-as	Am-phis'the-nes
Am-bul'li (3)	Am-ni'sus (3)	Am-phis-ti'des
Am'e-les	Am-æ-bæ'us (5)	Am-phis'tra-tus
Am-e-na'nus	Am-mo-me'tus	Am-phit'e-a
Am-e-ni'des	A'mor (1)	Am-phith'e-mis
A-men'o-cles	A-mor'ges	Am-phith'o-e
A-me'ri-a	A-mor'gos	Am-phi-tri'te (8)
A-mes'tra-tus	Am'pe-lus	Am-phit'ry-on
A-mes'tris	Am-pe-lu'si-a	Am'phi-tus
A-mic'las	Am-phe'a (7)	Am-phot'e-rus
Am-ic-læ'us	Am-phi-a-la'us	Am-phot-ry-o-ni'a-
A-mic-tæ'us	Am-phi'a-nax	des
A-mic'tas	Am-phi-a-ra'us	Am-phry'sus
A-mi'da (3)	Am-phi-ar'i-des	Amp'sa-ga
A-mil'car	Am-phic'ra-tes	Am-pys'i-des

\* *Amphigenia*.—See *Iphigenia*, and Rule 30, prefixed to this Vocabulary.



Am'pyx	An'cho-ra	An-chi'a-la
Am-sac'tus	A-nat'o-le	An-chi'a-le
A-mu'li-us	A-nau'chi-das (12)	An-chi'a-lus
A-myc'la	A-nau'rus	An-chi-mo'li-us
A-myc'læ	A'nax (1)	An-chin'o-e
Am'y-cus	An-ax-ag'o-ras	An-chi'ses
Am'y-don	An-ax-an'der	An-chis'i-a (11)
Am-y-mo'ne	An-ax-an'dri-des	An-chi-si'a-des
A-myn'tas	An-ax-ar'chus (12)	An'cho-e
A-myn-ti-a'nus	An-ax-ar'e-te	An-chu'rus
A-my'ris	An-ax-e'nor	An-ci'le
A-myn'tor	A-nax'i-as (10)	An'con
A-myr'i-us	An-ax-ib'i-a	An-co'na
Am'y-rus	An-ax-ic'ra-tes	An'cus Mar'ti-us
A-mys'tis	A-nax-i-da'mus	An-cy'le
Am-y-tha'on	A-nax'i-las	An-cy'ræ
Am'y-tis	A-nax-i-la'us	An'da
An'a-ces	An-ax-il'i-des	An-dab'a-tæ
An-a-char'sis	An-ax-i-man'der	An-da'ni-a
A-na'ci-um (10)	An-ax-im'e-nes	An-de-ca'vi-a
A-nac're-on, or	An-ax-ip'o-lis	An'des
A-na'cre-on (23)	An-ax-ip'pus	An-doc'i-des
An-ac-to'ri-a	An-ax-ir'ho-e	An-dom'a-tis
An-ac-to'ri-um	A-nax'is	An-draë'mon
*An-a-dy-om'e-ne	A-nax'o	An-dra-ga'thi-us
A-nag'ni-a	An-cæ'us	An-drag'a-thus
An-a-gy-ron'tum	An-ca-li'tes	An-drag'o-ras
An-a-i'tis	An-ca'ri-us	An-dram'y-tes
An'a-phe	An-cha'ri-a (7)	An-dre'as
An-a-phlys'tus	An-cha'ri-us	An'drew (Eng.)
A-na'pus	An-chem'o-lus	An'dri-clus
A-nar'tes	An-che-si'tes	An'dri-on
A'nas (1)	An-ches'mus	An-dris'cus

\* This epithet from the Greek *αναδυω* *emergens*, signifying rising out of the water, is applied to the picture of Venus rising out of the sea, as originally painted by Apelles. I doubt not that some, who only hear this word without seeing it written, suppose it to mean *Anno Domini*, the year of our Lord.



An-dro'bi-us	An-e-mo'li-a	An-o-pæ'a
An-dro-cle'a	An-e-mo'sa	An'ser
An'dro-cles	An-fin'o-mus	An-si-ba'ri-a
An-dro-cli'des	An-ge'li-a	An-tæ'a
An-dro'clus	An-ge'li-on	An-tæ'as
An-dro-cy'des	An'ge-lus	An-tæ'us
An-drod'a-mus	An-gi'tes	An-tag'o-ras
An-dro'ge-os	An'grus	An-tal'ci-das
An-dro'ge-us	An-gu-it'i-a (11) (24)	An-tan'der
An-drog'y-næ	A'ni-a (7)	An-tan'dros
An-drom'a-che	An-i-ce'tus	An-ter-bro'gi-us
An-drom-a-chi'dæ	A-nic'i-a (10)	An-tei'us
An-drom'a-chus	A-nic'i-um (24)	An-tem'næ
An-drom'a-das	A-nic'i-us Gal'lus	An-te'nor
An-drom'e-da	An'i-grus	An-te-nor'i-des
An'dron	A'ni-o, and A'ni-en	An'te-ros
*An-dro-ni'cus (28)	An-i-tor'gis	An-the'a
An-droph'a-gi (3)	A'ni-us	An'the-as
An-dro-pom'pus	An'na	An-the'don
An'dros	An-ni-a'nus	An-the'la
An-dros'the-nes	An'ni-bal	An'the-mis
An-dro'tri-on	An'ni-bi (3) (4)	An'the-mon
An-e-lon'tis	An-nic'e-ris (24)	An'the-mus
An-e-ras'tus	An'non	An-the-mu'si-a (10)

\* *Andronicus*.—This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in Queen Elizabeth's time, appears plainly from the tragedy of *Titus Andronicus*, said to be written by Shakspeare; in which we every where find the antepenultimate pronunciation adopted. It may indeed be questioned, whether Shakspeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Steevens has justly observed, there is a greater number of classical allusions in this play than are scattered over all the rest of the performances on which the seal of Shakspeare is indubitably fixed; and therefore it may be presumed that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but professed scholars is still continued.—See *Sophronicus*.

An-the'ne	An-ti-næ'i-a (5)	An'xur
An-ther'mus	An-ti-nop'o-lis	An'y-ta
An'thes	An-tin'o-us	An'y-tus
An-thes-pho'ri-a	An-ti-o'chi-a, or	An-za'be (8)
An-thes-te'ri-a	* An-ti-o-chi'a (29)	A-ob'ri-ga
An'the-us	<i>An'ti-och</i> (Eng.)	A-ol'li-us
An-thi'a	An-ti'o-chis	A'on
An'thi-as	An-ti'o-chus	A'o-nes
An'thi-um	An-ti'o-pe (8)	A-o'ris
An'thi-us	An-ti-o'rus	A-or'nos
An'tho	An-tip'a-ter	A-o'ti
An-tho'res	An-ti-pa'tri-a	A-pa'i-tæ
An-thra'ci-a (10)	An-ti-pat'ri-das	A-pa'ma (7)
An-thro-pi'nus	An-tip'a-tris	A-pa'me (8)
An-thro-poph'a-gi	An-tiph'a-nes	Ap-a-me'a
An-thyl'la	An-tiph'a-tes	Ap-a-mi'a
An-ti-a-ni'ra	An-tiph'i-lus	A-par'ni
An'ti-as (10)	An'ti-phon	Ap-a-tu'ri-a
An-ti-cle'a	An-tiph'o-nus	Ap-e-au'ros
An'ti-cles	An'ti-phus	A-pel'la
An-ti-cli'des	An-ti-pœ'nus (5)	A-pel'les
An-tic'ra-gus	An-tip'o-lis	A-pel'li-con
An-tic'ra-tes	An-tis'sa	Ap-en-ni'nus
An-tic'y-ra	An-tis'the-nes	A'per
An-tid'o-tus	An-tis'ti-us	Ap-e-ro'pi-a
An-tid'o-mus	An-tith'e-us	Ap'e-sus
An-tig'e-nes	An'ti-um (10)	Aph'a-ca
An-ti-gen'i-das	An-tom'e-nes	A-phæ'a
An-tig'o-na	An-to'ni-a	A'phar
An-tig'o-ne	An-to'ni-i (3) (4)	Aph-a-re'tus
An-ti-go'ni-a	An-to-ni'na	Aph-a-re'us
An-tig'o-nus	An-to-ni'nus	A'phas (1)
An-til'co	An-to-ni-op'o-lis	A-phel'las
An-ti-lib'a-nus	An-to'ni-us, M.	Aph'e-sas
An-til'o-chus	An-tor'i-des	Aph'e-tæ
An-tim'a-chus	A-nu'bis	Aph'i-das (4)
An-tim'e-nes	An'xi-us	A-phid'na

\* *Antiochia*.—For words of this termination, see *Iphigenia*, and No. 30 of the Rules prefixed to this Vocabulary.

A-phid'nus	A-po-my-i'os	A-qui'num
Aph-æ-be'tus	A-po-ni-a'na (7)	Aq-ui-ta'ni-a
A-phri'ces (1)	A-po'ni-us, M.	A'ra (17)
Aph-ro-dis'i-a	Ap'o-nus	Ar-a-bar'ches
Aph-ro-di'sum (1)	Ap-os-tro'phi-a	Ar-a'bi-a
Aph-ro-di'te (8)	* A-poth-e-o'sis	A-rab'i-cus
A-phy'te (8)	<i>Aph-o-the'o-sis</i>	Ar'a-bis
A'pi-a (1) (4) (7)	Ap'pi-a Vi'a	Ar'abs
A-pi-a'nus	Ap-pi'a-des	Ar'a-bus
Ap-i-ca'ta	Ap-pi-a'nus	A-rac'ca, or
A-pic'i-us (24)	Ap'pi-i Fo'rum	A-rec'ca
A-pid'a-nus	Ap'pi-us	A-rach'ne
Ap'i-na	Ap'pu-la	Ar-a-cho'si-a
A-pi'o-la	A'pri-es	Ar-a-cho'tæ
A'pi-on (1)	A'pri-us	Ar-a-cho'ti
A'pis	Ap-sin'thi-i (4)	A-rac'thi-as
A-pit'i-us (24)	Ap'si-nus	Ar-a-cil'lum
A-pol-li-na'res	Ap'te-ra (20)	Ar-a-co'si-i (4)
A-pol-li-na'ris	Ap-u-le'i-a	Ar-a-cyn'thus (4)
Ap-ol-lin'i-des	Ap-u-le'i-us	Ar'a-dus
A-pol'li-nis	A-pu'li-a	A'ræ (17)
A-pol'lo	Ap-u-sid'a-mus	A'rar (17)
Ap-ol-loc'ra-tes	A-qua'ri-us	Ar'a-rus
A-pol-lo-do'rus	Aq-ui-la'ri-a	Ar-a-thyr'e-a
Ap-ol-lo'ni-a	Aq-ui-le'i-a	A-ra'tus
Ap-ol-lo'ni-as	A-quil'i-us	A-rax'es
A-pol-lo-ni'a-des	A-quil'li-a	Ar-ba'ces, or
Ap-ol-lon'i-des	Aq'ui-lo	† Ar'ba-ces
Ap-ol-lo'ni-us	Aq-ui-lo'ni-a	Ar-be'la
Ap-ol-loph'a-nes	A-quin'i-us	

\* *Apotheosis*.—When we are reading Latin or Greek, this word ought to have the accent on the penultimate syllable; but in pronouncing English we should accent the antepenultimate:

Allots the prince of his celestial line

An *Apothéosis* and rites divine.—GARTH.

† *Arbaces*.—Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second; and this is so much more agreeable to an English ear, that I should prefer it,

* Ar'be-la	Ar-che-ti'mus	Ar'chy-tas
Ar'bis	Ar-che'ti-us (10)	Arc-ti'nus
Ar-bo-ca'la	Ar'chi-a	Arc-top'h'y-lax
Ar-bus'cu-la	Ar'chi-as	Arc'tos
Ar-ca'di-a	Ar-chi-bi'a-des (4)	Arc-to'us
Ar-ca'di-us	Ar-chib'i-us	Arc-tu'rus
Ar-ca'num	Ar-chi-da'mi-a (29)	Ar'da-lus
Ar'cas	† Ar-chi-da'mus, or	Ar-da'ni-a
Ar'ce-na	Ar-chid'a-mus	Ar-dax-a'nus
Ar'cens	Ar'chi-das	Ar'de-a
Ar-ces-i-la'us	Ar-chi-de'mus	Ar-de-a'tes
Ar-ce'si-us (10)	Ar-chi-de'us	Ar-de-ric'ca
Ar-chæ'a	Ar-chid'i-um	Ar-di-æ'i (4)
Ar-chæ'a-nax	Ar-chi-gal'lus	Ar-do'ne-a
Ar-chæ-at'i-das	Ar-chig'e-nes	Ar-du-en'na
Arch-ag'a-thus	Ar-chil'o-cus	Ar-du-i'ne
Ar-chan'der	Ar-chi-me'des	Ar-dy-en'ses
Ar-chan'dros	Ar-chi'nus	Ar'dys
Ar'che (12)	Ar-chi-pel'a-gus	A-re-ac'i-dæ
Ar-cheg'e-tes (24)	Ar-chip'o-lis	A-re'a
Ar-che-la'us	Ar-chip'pe	A're-as
Ar-chem'a-chus	Ar-chip'pus	A-reg'o-nis
Ar-chem'o-rus	Ar-chi'tis	Ar-e-la'tum
Ar-chep'o-lis	Ar'chon	A-rel'li-us
Ar-chep-tol'e-mus	Ar-chon'tes	Ar-e-mor'i-ca
Ar-ches'tra-tus	Ar'chy-lus (6)	A're

though I have, out of respect to authorities, inserted the other, that the reader may choose which he pleases. Labbe has not got this word.

\* *Arbela*, the city of Assyria, where the decisive battle was fought between Alexander and Darius, and the city in Palestine of that name, have the accent on the penultimate, but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

† *Archidamus*.—Ainsworth, Gouldman, Littleton and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe, though, in my opinion, wrong: for as every word of this termination has the antepenultimate accent, as *Polydamas*, *Theodamas*, &c. I know not why this should be different. Though Labbe tells us, that the learned are of his opinion.

A-re'te	Ar-ge'us	Ar-gyr'i-pa
A-ren'a-cum	Ar'gi (9) (3)	A'ri-a
Ar-e-op'a-gi'tæ	Ar-gi'a	A-ri-ad'ne
* Ar-e-op'a-gus	Ar'gi-as	A-ri-æ'us
A-res'tæ	Ar-gi-le'tum	A-ri-a'ni, or
A-res'tha-nas	Ar-gil'i-us	A-ri-e'ni
A-res-tor'i-des	Ar-gil'lus	A-ri-an'tas
A're-ta	Ar'gi-lus	A-ri-am'nes
Ar-e-tæ'us	Ar-gi-nu'sæ	A-ri-a-ra'thes
Ar-e-taph'i-la	Ar-gi'o-pe	Ar-ib-bæ'us (5)
Ar-e-ta'les	Ar-gi-phon'tes	A-ric'i-a (24)
A-re'te	Ar-gip'pe-i (3)	Ar-i-ci'na
A-re'tes	Ar-gi'va	Ar-i-dæ'us
Ar-e-thu'sa	Ar-gi'vi (3)	A-ri-e'nis
Ar-e-ti'num	† <i>Argives</i> (Eng.)	Ar-i-gæ'um
Ar'e-tus	Ar'gi-us	A-ri'i (4)
A're-us	Ar'go	Ar'i-ma
Ar-gæ'us	Ar-gol'i-cus	Ar-i-mas'pi (3)
Ar'ga-lus	Ar'go-lis	Ar-i-mas'pi-as
Ar-gath'o-na	Ar'gon	Ar-i-mas'thæ
Ar-ga-tho'ni-us	Ar-go-nau'tæ	Ar-i-ma'zes
Ar'ge (9)	Ar-go'us	Ar'i-mi (3)
Ar-ge'a	Ar'gus	A-rim'i-num
Ar-ge-a'thæ	Ar-gyn'nis	A-rim'i-nus
Ar-gen'num	Ar'gy-ra	Ar-im-phæ'i
Ar'ges	Ar-gy-ras'pi-des	Ar'i-mus
Ar-ges'tra-tus	Ar'gy-re	A-ri-o-bar-za'nes

\* *Areopagus*.—Labbe tells us, that the penultimate syllable of this word is beyond all controversy short,—quidquid nonnulli in tantâ luce etiam-nùm cæcutiant.—Some of these blind men are, Gouldman, Holyoke, and Littleton;—but Lempriere and Ainsworth, the best authorities, agree with Labbe.

† *Argives*.—I have observed a strong propensity in school-boys to pronounce the *g* in these words hard, as in the English word *give*. This is, undoubtedly, because their masters do so; and they will tell us, that the Greek *gamma* should always be pronounced hard in the words from that language. What, then, must we alter that long catalogue of words where this letter occurs, as in *Genesis*, *genius*, *Diogenes*, *Ægyptus*, &c.?—The question answers itself.

A-ri-o-man'des	A-ris-to-de'mus	Ar-no'bi-us
A-ri-o-mar'dus	Ar-is-tog'e-nes	Ar'nus
A-ri-o-me'des	Ar-is-to-gi'ton	Ar'o-a
A-ri'on (28)	Ar-is-to-la'us	Ar'o-ma
A-ri-o-vis'tus (21)	Ar-is-tom'a-che	Ar'pa-ni
A'ris	Ar-is-tom'a-chus	Ar'pi (3)
A-ris'ba	Ar-is-to-me'des	Ar-pi'num
Ar-is-tæn'e-tus	Ar-is-tom'e-nes	Ar-ræ'i (3)
Ar-is-tæ'um	A-ris-to-nau'tæ	Ar-rah-bæ'us
Ar-is-tæ'us	Ar-is-to-ni'cus	Ar'ri-a
Ar-is-tag'o-ras	A-ris'to-nus	Ar-ri-a'nus
Ar-is-tan'der	Ar-is-ton'i-des	Ar'ri-us
Ar-is-tan'dros	Ar-is-ton'y-mus	A'ri-us
Ar-is-tar'che	Ar-is-toph'a-nes	Ar-run'ti-us (10)
Ar-is-tar'chus	A-ris-to-phi-li'des	Ar-sa'ces, or
Ar-is-ta-za'nes	A-ris'to-phon	* Ar'sa-ces
A-ris'te-as	A-ris'tor	Ar-sa'bes
A-ris'te-ræ	Ar-is-tor'i-des	Ar-sac'i-dæ
A-ris'te-us	Ar-is-tot'e-les	Ar-sam'e-nes
A-ris'the-nes	<i>Ar'is-to-tle</i> (Eng.)	Ar-sam'e-tes
A-ris'thus	Ar-is-to-ti'mus	Ar-sam-o-sa'ta
Ar-is-ti'bus	Ar-is-tox'e-nus	Ar-sa'nes
Ar-is-ti'des	A-ris'tus	Ar-sa'ni-as
Ar-is-tip'pus	Ar-is-tyl'lus	Ar-se'na
A-ris'ti-us	A'ri-us	Ar'ses
A-ris'ton	Ar'me-nes	Ar'si-a
Ar-is-to-bu'la	Ar-me'ni-a	Ar-si-dæ'us
Ar-is-to-bu'lus	Ar-men-ta'ri-us	Ar-sin'o-e
Ar-is-to-cle'a	Ar-mil'la-tus	Ar-ta-ba'nus
A-ris'to-cles	Ar-mi-lus'tri-um	Ar-ta-ba'zus
A-ris-to-cli'des	Ar-min'i-us	Ar'ta-bri (3)
Ar-is-toc'ra-tes	Ar-mor'i-cæ	Ar-ta-bri'tæ
Ar-is-to'cre-on	Ar'ne (8)	Ar-ta-cæ'as
Ar-is-toc'ri-tus	Ar'ni (3)	Ar-ta-cæ'na

\* *Arsaces*.—Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, have, in my opinion, determined the accent of this word on the second syllable.

Ar'ta-ce	Ar-tox'a-res	As-cle-pi-o-do'tus
Ar-ta-ce'ne	Ar-tu'ri-us	As-cle'pi-us
Ar-ta'ci-a	Ar-ty'nes	As-cle-ta'ri-on
Ar-tæ'i (3)	Ar-tyn'i-a	As'clus
Ar-tag'e-ras	Ar-tys'to-na	As-co'li-a
Ar-ta-ger'ses	Ar'u-æ	As-co'ni-us La'be-o
Ar-ta'nes	A-ru'ci	As'cra
Ar-ta-pher'nes	Ar-va'les	As'cu-lum
Ar-ta'tus	A-ru'e-ris	As'dru-bal
Ar-ta-vas'des	Ar-ver'ni	A-sel'li-o
Ar-tax'a	Ar-vir'a-gus	A'si-a (10) (11)
Ar-tax'i-as	Ar-vis'i-um	A-si-at'i-cus
Ar-tax'a-ta	Ar-vi'sus	A-si'las
Ar-ta-xerx'es	A'runs (1)	As-i-na'ri-a
Ar-tax'i-as	A-run'ti-us (10)	As-i-na'ri-us
Ar-ta-yc'tes	Ar-u-pi'nus	As'i-na
Ar-ta-yn'ta	Arx'a-ta	As'i-ne
Ar-ta-yn'tes	Ar-y-an'des	As'i-nes
Ar-tem-ba'res	Ar'y-bas	A-sin'i-us Gal'lus
Ar-tem-i-do'rus	Ar-yp-tæ'us	A'si-us (11)
* Ar'te-mis	A-san'der	As-na'us
Ar-te-mis'i-a (11)	As-ba-me'a	A-so'phis
Ar-te-mis'i-um	As-bes'tæ	A-so'pi-a
† Ar-te-mi'ta	As'bo-lus	As-o-pi'a-des
Ar'te-mon	As-bys'tæ	A-so'pis
Arth'mi-us	As-cal'a-phus	A-so'pus
Ar-te'na	As'ca-lon	As-pam'i-thres
Ar-tim'pa-sa	As-ca'ni-a	As-pa-ra'gi-um
Ar-to-bar-za'nes	As-ca'ni-us	As-pa'si-a (11)
Ar-toch'mes	As-ci'i (3)	As-pa-si'rus
Ar-to'na	As-cle'pi-a	As-pas'tes
Ar-ton'tes	As-cle-pi'a-des	As-pa-thi'nes
Ar-to'ni-us	As-cle-pi-o-do'rus	As-pin'dus

\* *Artemis*.—The sisters to Apollo tune their voice,  
And *Artemis* to thee whom darts rejoice.

Cooke's *Hesiod. Theog.* v. 17:

† *Artemita*.—Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate,



As'pis	As-ty'a-lus	Ath-a-na'si-us (10)
As-ple'don	As-ty'a-nax	Ath'a-nis
As-po-re'nus (4)	As-ty-cra'ti-a (10)	A'the-as
As'sa	As-tyd'a-mas	A-the'na
As-sa-bi'nus	As-ty-da-mi'a (30)	A-the'næ (8)
As-sar'a-cus	As'ty-lus	Ath-e-næ'a
As-se-i'ni (3)	As-tym-e-du'sa	Ath-e-næ'um
As'so-rus	As-tyn'o-me	Ath-e-næ'us
As'sos	As-tyn'o-mi	Ath-e-nag'o-ras
As-syr'i-a	As-tyn'o-us	Ath-e'na-is
As'ta	As-ty'o-che	A-the'ni-on
As-ta-cœ'ni (5)	As-ty-o-chi'a (30)	A-then'o-cles
As'ta-cus	As-ty-pa-læ'a	Ath-en-o-do'rus
As'ta-pa	As-typh'i-lus	A'the-os
As'ta-pus	As-ty'ron	Ath'e-sis
As-tar'te (8)	As'y-chis	A'thos (1)
As'ter	A-sy'las	Ath-rul'la
As-te'ri-a	A-syl'lus	A-thym'bra
As-te'ri-on	A-tab'u-lus	A-ti'a (11)
As-te'ri-us	At-a-by'ris	A-til'i-a
As-te-ro'di-a	At-a-by-ri'te (6)	A-til'i-us
As-ter'o-pe	At'a-ce (8)	A-til'la
As-te-ro'pe-a	At-a-lan'ta	A-ti'na
As-ter-o-pæ'us	At-a-ran'tes	A-ti'nas
As-ter-u'si-us (11)	A-tar'be-chis (11)	A-tin'i-a
As-tin'o-me	A-tar'ga-tis	At-lan'tes
As-ti'o-chus	A-tar'ne-a	At-lan-ti'a-des
As'to-mi (3)	A'tas, and A'thas	At-lan'ti-des
As-træ'a	A'tax	At'las
As-træ'us	A'te (8)	A-tos'sa
As'tu	A-tel'la	At'ra-ces
As'tur	At'e-na	At-ra-myt'ti-um
As'tu-ra	At-e-no-ma'rus	At'ra-pes
As'tu-res	Ath-a-ma'nes	A'trax (1)
As-ty'a-ge	Ath'a-mas	At-re-ba'tæ
As-ty'a-ges	Ath-a-man-ti'a-des	* At-re-ba'tes

\* *Atrebates*.—Ainsworth accents this word on the antepenultimate syl-  
lable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penulti-  
mate; and this is, in my opinion, the better pronunciation.



At-re'ni  
 At-re-us  
 A-tri'dæ  
 A-tri'des  
 A-tro'ni-us  
 At-ro-pa-te'ne  
 At-ro-pa'ti-a (11)  
 At-ro-pos (19)  
 At'ta  
 At-ta'li-a  
 At'ta-lus  
 At-tar'ras  
 At-te'i-us Cap'i-to  
 At'tes  
 At'this  
 At'ti-ca  
 At'ti-cus  
 At-ti-da'tes  
 At'ti-la  
 At-til'i-us  
 At-ti'nas  
 At'ti-us Pe-lig'nus  
 At-u-at'i-ci (4)  
 A'tu-bi (3)  
 A-ty'a-dæ  
 A'tys (1)  
 Av-a-ri'cum  
 A-vel'la  
 Av-en-ti'nus  
 A-ver'nus, or  
     A-ver'na  
 A-ves'ta  
 Au-fe'i-a a'qua  
 Au-fi-de'na  
 Au-fid'i-a  
 Au-fid'i-us  
 Au'fi-dus  
 Au'ga, and Au'ge  
 Au-ge'a

Au'ga-rus  
 Au'ge-æ  
 Au'gi-as, and  
     Au'ge-as  
 Au'gi-læ  
 Au-gi'nus  
 Au'gu-res  
 Au-gus'ta  
 Au-gus-ta'li-a  
 Au-gus-ti'nus  
*Au-gus'tin*, (Eng.)  
 Au-gus'tu-lus  
 Au-gus'tus  
 A-vid-i-e'nus  
 A-vid'i-us Cas'si-us  
 Av-i-e'nus  
 A'vi-um  
 Au-les'tes  
 Au-le'tes  
 Au'iis  
 Au'lon  
 Au-lo'ni-us  
 Au'ius  
 Au'ras  
 Au-re'li-a  
 Au-re-li-a'nus  
*Au-re'li-an*, (Eng.)  
 Au-re'li-us  
 Au-re'o-lus  
 Au-ri'go  
 Au-rin'i-a  
 Au-ro'ra  
 Au-run'ce (8)  
 Au-run-cu-le'i-us  
 Aus-chi'sæ (12)  
 Aus'ci (3)  
 Au'ser  
 Au'se-ris  
 Au'ses

Au'son  
 Au-so'ni-a  
 Au-so'ni-us  
 Au'spi-ces  
 Aus'ter  
 Aus-te'si-on  
 Au-to-bu'lus, or  
     At-a-bu'lus  
 Au-ta-ni'iis  
 Au-toch'tho-nes  
 Au'to-cles  
 Aus-toc'ra-tes  
 Au-to-cre'ne (8)  
 Au-tol'o-læ  
 Au-tol'y-cus  
 Hu-tom'a-te  
 Au-tom'e-don  
 Au-to-me-du'sa  
 Au-tom'e-nes  
 Au-tom'o-li  
 Au-ton'o-e  
 Au-toph-ra-da'tes  
 Au-xe'si-a (11)  
 Ax'e-nus  
 Ax-i'o-chus  
 Ax-i'on (29)  
 Ax-i-o-ni'cus (30)  
 Ax-i-o'te-a  
 Ax-i-o'the-a  
 Ax'i-us  
 Ax'ur, and An'xur  
 Ax'us  
 A'zan (1)  
 A-zi'ris  
 Az'o-nax  
 A-zo'rus (11)  
 A-zo'tus

BA'	BA	BA
<b>BA-BIL'I-US</b>	Bag-o-da'res	Bar-dyl'lis
Bab'i-lus	Ba-goph'a-nes	Ba-re'a
Bab'y-lon	Bag'ra-da	Ba're-as So-ra'nus
Bab-y-lo'ni-a	Ba'i-æ	Ba'res
Bab-y-lo'ni-i (4)	Ba'la	Bar-gu'si-i (3)
Ba-byr'sa	Ba-la'crus	Ba-ri'ne
Ba-byt'a-ce	Bal-a-na'græ	Ba-ris'ses
Bac-a-ba'sus	Ba-la'nus	Ba'ri-um
Bac'chæ	Ba-la'ri	Bar'nu-us
Bac-cha-na'li-a	Bal-bil'lus	Bar-si'ne, and
Bac-chan'tes	Bal-bi'nus	Bar-se'ne
Bac'chi (3)	Bal'bus	Bar-za-en'tes
Bac-chi'a-dæ	Bal-e-a'res	Bar-za'nes
Bac'chi-des	Ba-le'tus	Bas-i-le'a
Bac'chis	Ba'li-us	Bas-i-li'dæ
Bac'chi-um	Ba-lis'ta	Bas-i-li'des
Bac'chi-us	Bal-lon'o-ti (3)	Ba-sil-i-o-pot'a-mos
Bac'chus	Bal-ven'ti-us (10)	Bas'i-lis
Bac-chyl'i-des	Bal'y-ras	Ba-sil'i-us (31)
Ba-ce'nis	Bam-u-ru'æ	Bas'i-lus
Ba'cis	Ban'ti-æ (4)	Bas'sæ
Bac'tra	Ban'ti-us, L. (10)	Bas-sa'ni-a
Bac'tri, and	Baph'y-rus (6)	Bas-sa're-us
Bac-tri-a'ni (4)	Bap'tæ	Bas'sa-ris
Bac-tri-a'na	Ba-ræ'i	Bas'sus Au-fid'i-us
Bac'tros	Bar'a-thrum	Bas-tar'næ, and
Bad'a-ca	Bar'ba-ri	Bas-ter'næ
Ba'di-a	Bar-ba'ri-a	Bas'ti-a
Ba'di-us	Bar-bos'the-nes	Ba'ta
Bad-u-hen'næ	Bar-byth'a-ce	Ba-ta'vi
Bæ'bi-us, M.	Bar'ca	Ba'thos
Bæ'tis	Bar-cæ'i, or	Bath'y-cles
Bæ'ton	Bar'ci-tæ	Ba-thyl'lus
Ba-gis'ta-me	Bar'ce	Bat-i-a'tus
Ba-gis'ta-nes	Bar'cha	Ba't-i-a (11)
Ba-go'as, and	Bar-dæ'i	Ba-ti'na, and
Ba-go'sas	Bar'di	Ban-ti'na

Ba'tis	Bel'gi-ca	Ber-e-ni'cis
Ba'to	Bel'gi-um	Ber'gi-on
Ba'ton	Bel'gi-us	Ber-gis'ta-ni
Bat-ra-cho-my-o-	Bel'i-des, <i>plural</i> .	Be'ris, and Ba'ris
mach'i-a	Be-li'des, <i>singular</i> .	Ber'mi-us
Bat-ti'a-des	Be-lis'a-ma	Ber'o-e
Bat'tis	Bel-i-sa'ri-us	Be-rœ'a
Bat'tus	Bel-is-ti'da	Ber-o-ni'ce (30)
Bat'u-lum	Bel'i-tæ	Be-ro'sus
Bat'u-lus	Bel-ler'o-phon	Ber-rhœ'a
Ba-tyl'lus	* Bel-le'rus	Be'sa
Bau'bo	Bel-li-e'nus	Be-sid'i-æ
Bau'cis	Bel-lo'na	Be-sip'po
Ba'vi-us	Bel-lo-na'ri-i (4)	Bes'si (3)
Bau'li (3)	Bel-lov'a-ci	Bes'sus
Baz-a-en'tes	Bel-lo-ve'sus	Bes'ti-a
Ba-za'ri-a	Be'lon	Be'tis
Be'bi-us	Be'lus	Be-tu'ri-a
Be-bri'a-cum	Be-na'cus	Bi'a
Beb'ry-ce (6)	Ben-e-did'i-um	† Bi-a'nor
Beb'ry-ces, and	Ben'dis	Bi'as
Be-bryc'i-i (4)	Ben-e-ven'tum	Bi-bac'u-lus
Be-bryc'i-a	Ben-the-sic'y-me	Bib'a-ga
Bel-e-mi'na	Be-pol-i-ta'nus	Bib'li-a, and Bil'li-a
Bel-e-phan'tes	Be'rbi-cæ	Bib'lis
Bel'e-sis	Ber-e-cyn'thi-a	Bib-li'na
Bel'gæ	Ber-e-ni'ce (30)	Bib'lus

\* *Bellerus*.—All our lexicographers unite in giving this word the antepenultimate accent: but Milton seems to have sanctioned the penultimate, as much more agreeable to English ears, in his *Lycidas*:

Or whether thou to our moist vows deny'd  
Sleep'st by the fable of *Bellerus* old.

Though it must be acknowledged that Milton has in this word deserted the classical pronunciation, yet his authority is sufficient to make us acquiesce in his accentuation in the above-mentioned passage.

† *Bianor*.—Lempriere accents this word on the first syllable: but Labbe, Ainsworth, Gouldman, and Holyoke, on the second; and these agree with Virgil, *Ecl. ix. v. 60*.

Bi-brac'te	Bo-a-dic'e-a	Bo-o-su'ra
Bib'u-lus	Bo'æ, and Bo'e-a	Bo-o'tes
Bi'ces	Bo-a'gri-us	Bo-o'tus, and
Bi'con	Bo-ca'li-as	Bœ'o-tus
Bi-cor'ni-ger	Boc'car	Bo're-a
Bi-cor'nis	Boc'cho-ris	Bo-re'a-des
Bi-for'mis	Boc'chus	Bo're-as
Bi'frons	Bo-du'ni	Bo-re-as'mi (3)
Bil'bi-lis	Bo-du-ag-na'tus	Bo're-us
Bi-ma'ter	Bœ-be'is	Bor'ges
Bin'gi-um	Bœ'bi-a	Bor-go'di
Bi'on	Bo-e-dro'mi-a	Bor'nos
Bir'rhus	Bœ-o-tar'chæ	Bor-sip'pa
Bi-sal'tæ	Bœ-o'ti-a	Bo'rus
Bi-sal'tes	Bœ-o'tus	Bo-rys'the-nes
Bi-sal'tis	Bœ-or-o-bis'tas	Bos'pho-rus
Bi-san'the	Bo-e'thi-us	Bot'ti-a
Bis'ton	Bo'e-tus	Bot-ti-æ'is
Bis'to-nis	Bo'e-us	Bo-vi-a'num
Bi'thus	Bo'ges	Bo-vil'læ
Bith'y-æ	Bo'gud	Brach-ma'nes
Bi-thyn'i-a	Bo'gus	Bræ'si-a
Bit'i-as	Bo'i-i (3)	Bran'chi'a-des
Bi'ton	Bo-joc'a-lus	Bran'chi-dæ
Bi-tu'i-tus	Bo'la	Bran-chyl'li-des
Bi-tun'tum	Bol'be	Bra'si-æ
Bi-tur'i-ges	Bol-bi-ti'num	Bras'i-das
Bi-tur'i-cum	Bol'gi-us	Bras-i-de'i-a
Biz'i-a	Bo-li'na	Brau're
Blæ'na	Bol-i-næ'us	Brau'ron
Blæ'si-i (4)	Bo-lis'sus	Bren'ni, and
Blæ'sus	Bol-la'nus	Breu'ni
Blan-de-no'na	Bo'lus	Bren'nus
Blan-du'si-a	Bom-i-en'ses	Bren'the
Blas-to-phœ-ni'ces	Bo-mil'car	Bres'ci-a
Blem'my-es	Bom-o-ni'cæ (30)	Bret'ti-i (3)
Ble-ni'na	Bo-no'ni-a	Bri-a're-us
Blit'i-us (10)	Bo-no'si-us	Bri'as
Blu'ci-um (10)	Bo-no'zhe-us	Bri-gan'tes

Brig-an-ti'nus	Bry'ce	Bur'sa
Bri'mo	Bry'ges	Bur'si-a
Bri-se'is	Bry'gi (3) (5)	Bu'sæ
Bri'ses	Bry'se-a	Bu-si'ris
Bri-se'us	Bu-ba-ce'ne	Bu'ta
Bri-tan'ni	Bu-ba'ces	Bu'te-o
Bri-tan'ni-a	Bu'ba-ris	Bu'tes
Bri-tan'ni-cus (30)	Bu-bas-ti'a-cus	Bu-thro'tum
Brit-o-mar'tis	Bu'ba-sus	Bu-thyr'e-us
Brit-o-ma'rus	Bu'bon	Bu'to-a
* Brit'o-nes	Bu-ceph'a-la	Bu'tos
Brix-el'lum	Bu-ceph'a-lus	Bu-tor'i-des
Brix'i-a	Bu-col'i-ca	Bu-tun'tum
Bri'zo	Bu-col'i-cum	Bu'tus
Broc-u-be'lus	Bu-co'li-on	Bu-zy'ges
Bro'mi-us	Bu'co-lus	Byb-le'si-a, and
Bro'mus	Bu'di-i (3)	By-bas'si-a
Bron'tes	Bu-di'ni (3)	Byb'li-a
Bron-ti'nus	Bu-do'rum	Byb'li-i (4)
Bro'te-as	Bu'lis	Byb'lis
Bro'the-us	Bul-la'ti-us (10)	Byl-li'o-nes
Bruc'te-ri (4)	Bu'ne-a	Byr'rhus
Bru-ma'li-a	Bu'nus	Byr'sa
Brun-du'si-um	Bu'po-lus	By-za'ci-um
Bru-tid'i-us	Bu'pha-gus	Byz-an-ti'a-cus
Bru'ti-i (4)	Bu-pho'ni-a	By-zan'ti-um
Bru'tu-lus	Bu-pra'si-um	By'zas
Bru'tus	Bu'ra	By-ze'nus
Bry'as	Bu-ra'i-cus	Byz'e-res
Bry-ax'is	Bur'rhus	Byz'i-a

\* *Britones*.—Labbe tells us, that this word is sometimes pronounced with the penultimate accent, but more frequently with the antepenulti-mate.

## GÆ

## CA

## CA

## CA-AN'THUS

Cab'a-des (20)  
 Cab'a-les (20)  
 Ca-bal'i-i (4)  
 Cab-al-li'num  
 Cab-a-li'nus  
 Ca-bar'nos  
 Ca-bas'sus  
 Ca-bal'li-o (4)  
 Ca-bi'ra  
 Ca-bi'ri (3)  
 Ca-bir'i-a  
 Ca-bu'ra (7)  
 Cab'u-rus (20)  
 Ca'ca  
 Cach'a-les (20)  
 Ca'cus  
 Ca-cu'this  
 Ca-cyp'a-ris  
 Ca'di (3)  
 Cad-me'a  
 Cad-me'is  
 Cad'mus  
 Ca'dra (7)  
 Ca-du'ce-us (10)  
 Ca-dur'ci (3)  
 Ca-dus'ci  
 Cad'y-tis  
 Cæ'a (7)  
 Cæ'ci-as (10)  
 Cæ-cil'i-a  
 Cæ-cil-i-a'nus  
 Cæ-cil'i-i (4)  
 Cæc'i-lus  
 Cæ-cil'i-us  
 Cæ-ci'na Tus'cus  
 Cæc'u-bum

Cæc'u-lus  
 Cæ-dic'i-us (10)  
 Cæ'li-a  
 Cæ'li-us  
 Cæm'a-ro  
 Cæ'ne  
 Cæ'ne-us  
 Cæn'i-des  
 Cæ-ni'na  
 Cæ'nis  
 Cæ-not'ro-pæ  
 Cæ'pi-o  
 Cæ-ra'tus  
 Cæ're, or Cæ'res  
 Cæ'r'e-si (3)  
 Cæ'sar  
 Cæs-a-re'a  
 Cæ-sa'ri-on  
 Cæ-se'na  
 Cæ-sen'ni-as  
 Cæ-ce'ti-us (10)  
 Cæ'si-a (10)  
 Cæ'si-us (10)  
 Cæ'so  
 Cæ-so'ni-a  
 Cæ-so'ni-us  
 Cæt'o-brix  
 Cæt'u-lum  
 Cæ'yx  
 Ca-ga'co  
 Ca-i-ci'nus  
 Ca-i'cus  
 Ca-i-e'ta  
 Ca'i-us, and Ca'i-a  
 Ca'i-us  
 Cal'ab-er, Q.  
 Ca-la'bri-a

Cal'a-brus  
 Cal-a-gur-rit'a-ni  
 Cal'a-is  
 Ca-lag'u-tis  
 Cal'a-mis (20)  
 Cal-a-mi'sa  
 Cal'a-mos  
 Cal'a-mus (20)  
 Ca-la'nus  
 Cal'a-on  
 Cal'a-ris  
 Cal-a-tha'na  
 Ca-la'thi-on  
 Cal'a-thus  
 Cal'a-tes (20)  
 Ca-la'ti-a  
 Ca-la'ti-æ (10)  
 Ca-la'vi-i (4)  
 Ca-la'vi-us  
 Cal-au-re'a, and  
 Cal-au-ri'a  
 Cal'bis  
 Cal'ce  
 Cal'chas  
 Cal-che-do'ni-a  
 Cal-chin'i-a (12)  
 Cal'dus Cæ'li-us  
 Ca'le  
 Cal-e-do'ni-a  
 Ca-le'nus  
 Ca'les  
 Ca-le'si-us (10)  
 Ca-le'tæ  
 Cal'e-tor (20)  
 Ca'lex  
 Cal-i-ad'ne  
 Cal-i-ce'ni

Ca-lid'i-us, M.	Cal-lis'te	Cam-by'ses
Ca-lig'u-la, C.	Cal-lis-te'i-a	Cam-e-la'ni (3)
Cal'i-pus	Cal-lis'the-nes	Cam-e-li'tæ
Ca'lis	Cal-lis'to	Cam'e-ra (7)
Cal-læs'chrus	Cal-lis-to-ni'cus	Cam-e-ri'num, and
Cal-la'i-ci (4)	Cal-lis'tra-tus	Ca-me'ri-um
Cal'las	Cal-lix'e-na	Cam-e-ri'nus
Cal-la-te'bus	Cal-lix'e-nus	Ca-mer'ti-um
Cal-le-te'ri-a	Ca'lon	Ca-mer'tes
Cal-le'pi	Ca'lor	Ca-mil'la
Cal'li-a	Cal'pe	Ca-mil'li, and
Cal-li'a-des	Cal-phur'ni-a	Ca-mil'læ
Cal'li-as	Cal-phur'ni-us	Ca-mil'lus
Cal-lib'i-us	Cal-pur'ni-a	Ca-mi'ro
Cal-li-ce'rus	Cal'vi-a	Ca-mi'rus, and
Cal-lich'o-rus	Cal-vi'na	Ca-mi'ra
Cal'li-cles	Cal-vis'i-us (10)	Cam-is-sa'res
Cal-li-co-lo'na	Cal-u-sid'i-us	Cam'ma
Cal-lic'ra-tes	Cal-u'si-um (10)	Ca-mœ'næ
Cal-lic-rat'i-das	Cal'y-be (8)	Cam-pa'na Lex
Cal-lid'i-us	Cal-y-cad'nus	Cam-pa'ni-a
Cal-lid'ro-mus	Cal'y-ce (8)	Cam'pe (8)
Cal-li-ge'tus	Ca-lyd'i-um	Cam-pas'pe
Cal-lim'a-chus (12)	Ca-lyd'na	Camp'sa
Cal-lim'e-don	Cal'y-don (6)	Cam'pus Mar'ti-us
Cal-lim'e-des	Cal-y-do'nis	Cam-u-lo-gi'nus
Cal-li'nus	Cal-y-do'ni-us	Ca'na
Cal-li'o-pe (8)	Ca-lym'ne	Can'a-ce
Cal-li-pa-ti'ra (30)	Ca-lyn'da	Can'a-che (12)
Cal'li-phon	Ca-lyp'so	Can'a-chus
Cal'li-phron	Ca-man'ti-um (10)	Ca'næ
Cal-lip'i-dæ	Cam-a-ri'na	Ca-na'ri-i (4)
Cal-lip'o-lis	Cam-bau'les	Can'a-thus
Cal'li-pus	Cam'bes	* Can'da-ce
Cal-lip'y-ges	Cam'bre	Can-da'vi-a
Cal-lir'ho-e (8)	Cam-bu'ni-i (4)	Can-dau'les

\* *Candace*.—Lempriere, Labbe, and Ainsworth, accent this word on the first syllable, but Gouldman and Holyoke on the last; and I am much

Can-di'o-pe	Cap-is-se'ne	Car-du'chi (12) (3).
Ca'nens	Cap'i-to	Ca'res
Can-e-pho'ri-a	Ca-pit-o-li'nus	Car'e-sa
Can'e-thum	Cap-i-to'li-um	Ca-res'sus
Ca-nic-u-la' res di'es	Cap-pa-do'ci-a (10)	Car-fin'i-a
Ca-nid'i-a	Cap'pa-dox	Ca'ri-a
Ca-nid'i-us	Ca-pra'ri-a	Ca'ri-as
Ca-nin-e-fa'tes	Ca'pre-æ	Ca-ri'a-te
Ca-nin'i-us	Cap-ri-cor'nus	Ca-ri'na
Ca-nis'ti-us (10)	Cap-ri-fic-i-a'lis	Ca-ri'næ
Ca'ni-us	Ca-pri'na	Car'i-ne
Can'næ	Ca-prip'e-des	Ca-ri'nus
Ca-nop'i-cum	Ca'pri-us	Ca-ris'sa-num
Ca-no'pus	Cap-ro-ti'na	Ca-ris'tum
Can'ta-bra	Ca'prus	Car-ma'ni-a
Can'ta-bri (3)	Cap'sa	Car-ma'nor
Can-ta'bri-æ (4)	Cap'sa-ge	Car'me
Can'tha-rus (20)	Cap'u-a	Car-me'lus
Can'thus	Ca'pys	Car-men'ta, and
Can'ti-um (10)	Ca'pys Syl'vi-us	Car-men'tis
Can-u-le'i-a	Car-a-bac'tra	Car-men-ta'les
Can-u-le'i-us	Car'a-bis (20)	Car-men-ta'lis
Ca-nu'li-a	Car-a-cal'la	Car'mi-des (6) (20)
Ca-nu'si-um (10)	Ca-rac'a-tes	Car'na Car-din'e-a
Ca-nu'si-us	Ca-rac'ta-cus	Car-na'si-us (10)
Ca-nu'ti-us (10)	Ca'ræ	Car-ne'a-des
Cap'a-neus, 3 syll.	Ca-ræ'us	Car-ne'i-a
Ca-pel'la	Car'a-lis	Car'ni-on
Ca-pe'na	Car'a-nus (20)	Car'nus
Ca-pe'nas	Ca-rau'si-us (10)	Car-nu'tes
Ca-pe'ni (3)	Car'bo	Car-pa'si-a (11)
Ca'per	Car-che'don (12)	Car-pa'si-um (11)
Ca-pe'tus	Car-ci'nus	Car'pa-thus
Ca-pha're-us	Car-da'ces	Car'pi-a (7)
Caph'y-æ (4)	Car-dam'y-le	Car'pis
Ca'pi-o (4)	Car'di-a	Car'po

mistaken if the general ear has not sanctioned this latter pronunciation, and given it the preference.



Car-poph'o-ra	Cas-si-o-pe'a	Ca-tul'lus
Car-poph'o-rus	Cas-si-ter'i-des	Cat'u-lus (20)
Car'ræ, and Car'rhæ	Cas-si-ve-lau'nus	Cav-a-ril'lus
Car-ri-na'tes	Cas'si-us, C. (10)	Cav-a-ri'nus
Car-ru'ca	Cas-so'tis	Cau'ca-sus
Car-se'o-li (3)	Cas-tab'a-la	Cau'con
Car-ta'li-as	Cas'ta-bus	Cau'co-nes
Car-thæ'a	Cas-ta'li-a	Cau'di, and
Car-tha-gin-i-en'ses	Cas-ta'li-us fons	Cau'di-um
Car-tha'go	Cas-to'lus	Ca'vi-i (3)
Car'thage, (Eng.)	Cas-ta'ne-a	Cau-lo'ni-a
Car'tha-sis	Cas-ti-a-ni'ra	Cau'ni-us
Car-tei'a, 3 syll.	Cas'tor and Pol'lux	Cau'nus
Car-vil'i-us	Cas-tra'ti-us (10)	Cau'ros
Ca'rus	Cas'tu-lo	Cau'rus
Ca'ry'a (6) (7)	Cat-a-du'pa	Ca'us
Car-y-a'tæ	Cat-a-men'te-les	Ca-y'ci (3) (6)
Car-y-a'tis	Cat'a-na (20)	Ca-y'cus
Ca-rys'ti-us	Cat-a-o'ni-a	Ca-ys'ter
Ca-rys'tus	Cat-a-rac'ta	Ce'a, or Ce'os
Ca'ry-um	Cat'e-nes	Ce'a-des
Cas'ca	Ca-thæ'a	Ceb-al-li'nus
Cas-cel'li-us	Cath'a-ri (3)	Ceb-a-ren'ses
Cas-i-li'num	Ca'ti-a (11)	Ce'bes
Ca-si'na Ca-si'num	Ca-ti-e'na	Ce'bren
Ca'si-us (10)	Ca-ti-e'nus	Ce-bre'ni-a
Cas'me-næ	Cat-i-li'na	Ce-bri'o-nes
Cas-mil'la	Ca'ti-line, (Eng.)	Cec'i-das
Cas-pe'ri-a	Ca-til'li (3)	Ce-cil'i-us
Cas-per'u-la	Ca-til'lus, or	Cec'i-na
Cas-pi-a'na	Cat'i-lus	Ce-cin'na, A.
Cas'pi-i (4)	Ca-ti'na	Ce-cro'pi-a
Cas'pi-um ma're	Ca'ti-us (10)	Ce-crop'i-dæ
Cas-san-da'ne	Cat'i-zi (3)	Ce'crops
Cas-san'der	Ca'to (1)	Cer-cyph'a-læ
Cas-san'dra	Ca'tre-us	Ced-re-a'tis
Cas-san'dri-a	Cat'ta	Ce'don
Cas'si-a (10)	Cat'ti (3)	Ce-dru'si-i (3)
Cas-si'o-pe	Cat-u-li-a'na	Ceg'lu-sa

Ce'i (3)	Cen-o-ma'ni	Cer'a-ca
Cel'a-don	Cen-so'res	Ce-rac'a-tes
Cel'a-dus	Cen-so-ri'nus	Ce-ram'bus
Ce-læ'næ	Cen'sus	Cer-a-mi'cus
Ce-læ'no	Cen-ta-re'tus	Ce-ro'mi-um
Cel'e-æ (4)	Cen-tau'ri (3)	Cer'a-mus (20)
Ce-le'i-a, and Ce'la	Cen-tau'rus	Ce'ras
Cel-e-la'tes	Cen-tob'ri-ca	Cer'a-sus
Ce-len'dræ	Cen'to-res (20)	Cer'a-ta
Ce-len'dris	Cen-tor'i-pa	Ce-ra'tus
Ce-len'de-ris	Cen-tri'tes	Ce-rau'ni-a
Ce-le'ne-us	Cen-tro'ni-us	Ce-rau'ni-i (4)
Ce-len'na Ce-læ'na	Cen-tum'vi-ri (4)	Ce-rau'nus
Ce'ler	Cen-tu'ri-a	Ce-rau'si-us (10)
Cel'e-res	Cen-tu'ri-pa	Cer-be'ri-on
Cel'e-trum	Ce'os, and Ce'a	Cer'be-rus
Ce'le-us	Ceph'a-las	Cer'ca-phus
Cel'mus	Ceph-a-le'di-on	Cer-ca-so'rum
Cel'o-næ	Ce-phal'len	Cer-ce'is
Cel'sus	Ceph-a-le'na	Cer-ce'ne
Cel'tæ	Ceph-al-le'ni-a	Cer-ces'tes
Cel-ti-be'ri	Ceph'a-lo	Cer'ci-des
Cel'ti-ca	Ceph-a-loe'dis (5)	Cer'ci-i (4)
Cel'ti-ci	Ceph'a-lon	Cer-ci'na
Cel-til'lus	Ceph-a-lot'o-mi	Cer-cin'na
Cel-to'ri-i (4)	Ceph-a-lu'di-um	Cer-cin'i-um
Cel-tos'cy-thæ	Ceph'a-lus	Cer'ci-us (10)
Cem'me-nus	Ce'phe-us	Cer-co'pes
Cem'psi (3)	Ce-phe'nes	Cer'cops
Ce-næ'um	Ce-phis'i-a (10) (20)	Cer'cy-on (10)
Cen'chre-æ (12)	Ceph-i-si'a-des	Cer-cy'o-nes
Cen'chre-is	Ce-phis-i-do'rus	Cer-cy'ra, or
Cen'chre-us	Ce-phis'i-on (10)	Cor-cy'ra
Cen'chri-us	Ce-phis-od'o-tus	Cer-dyl'i-um
Ce-nes'po-lis	Ce-phi'sus	Cer-e-a'li-a
Ce-ne'ti-um (10)	Ce-phis'sus	Ce'res
Ce'ne-us	Ce'phren	Ce-res'sus
Cen-i-mag'ni	Ce'pi-o	Cer'e-tæ
Ce-ni'na	Ce'pi-on	Ce-ri-a'lis

Ce'ri-i (4)	Cha'bri-as	Cal'y-bes
Ce-ril'lum	Chab'ry-is (6)	Chal-y-bo-ni'tis
Ce-rin'thus	Chæ-an'i-tæ (4)	Chal'ybs
Cer-y-ni'tes	Chæ're-as	Cha-ma'ni
Cer-ma'nus	Chæ-r-e-de'müs	Cham-a-vi'ri (4)
Cer'nes	Chæ-re'mon	Cha'ne
Ce'ron	Chæ-r'e-phon	Cha'on
Cer-o-pas'a-des	Chæ-res'tra-ta	Cha'o-nes
Ce-ros'sus	Chæ-rin'thus	Cha-o'ni-a
Cer'phe-res	Chæ-rip'pus	Cha-o-ni'tis
Cer-rhæ'í (3)	Chæ'ro	Cha'os
Cer-sob-lep'tes	Chæ-ro'ni-a	Char'a-dra
Cer'ti-ma	Chæ-ro-ne'a, and	Cha-ra'dros
Cer-to'ni-um	Cher-ro-ne'a	Char'a-drus
Cer-va'ri-us	Cha-læ'on	Cha-ræ'a-das
Cer'y-ces (6) (20)	Chal-cæ'a	Char-an-dæ'i
Ce-ryc'i-us	Chal'ce-a	Cha'rax
Cer-y-mi'ca	Chal-ce'don, and	Cha-rax'es, and
Cer-ne'a	Chal-ce-do'ni-a	Cha-rax'us
Ce-ryn'i-tes	Chal-ci-de'ne	Cha'res
Ce-sel'li-us	Chal-ci-den'ses	Char'i-cles
Ce-sen'ni-a	Chal-cid'e-us	Char'i-clo
Ces'ti-us (10)	Chal-cid'i-ca	Char-i-cli'des
Ces-tri'na	Chal-cid'i-cus	Char-i-de'mus
Ces-tri'nus	Chal-ci-æ'us	Char'i-la
Ce'tes	Chal-ci'o-pe	Char-i-la'us, and
Ce-the'gus	Chal-ci'tis (3)	Cha-ril'lus
Ce'ti-i (4) (10)	Chal'cis	Cha-ri'ni, and
Ce'ti-us (10)	Chal'co-don	Ca-ri'ni (3)
Ce'to	Chal'con	Cha'ris
Ce'us, and Cæ'us	Chal'cus	Char-is'i-a
Ce'yx	Chal-dæ'a	Char'i-tes
Cha'bes	Chal-dæ'i (3)	Char'i-ton
* Che'a (12)	Cha-les'tra	Char'mi-das
Cha-bi'nus	Chal-o-ni'tis	Char'me, and
Cha'bri-a	Chal'y-bes, and	Car'me

\* *Chea*.—The *ch* in this, and all words from the Greek and Latin, must be pronounced like *k*.

Char'mi-des	Che-os'pes	Cho'bus
Char-mi'nus	Che'phren	Chœr'a-des
* Char-mi'o-ne	Cher-e-moc'ra-tes	Chœr'i-lus
Char'mis	Che-ris'o-phus	Chœr'e-æ
Char-mos'y-na	Cher'o-phon	Chon'ni-das
Char'mo-tas	Cher'si-as (10)	Chon'u-phis
Char'mus	Cher-sid'a-mas	Cho-ras'mi (3)
Cha'ron	Cher'si-pho	Cho-rin'e-us
Cha-ron'das	Cher-so-ne'sus	Cho-ræ'bus
Char-o-ne'a	Che-rus'ci (3)	Cho-rom-næ'i (3)
Cha-ro'ni-um	Chid-næ'i (3)	Chos'ro-es
Cha'rops, and	Chil-i-ar'chus	Chre'mes
Char'o-pes	Chil'i-us, and	Chrem'e-tes
Cha-ryb'dis	Chil'e-us	Chres'i-phon
Chau'bi, and	Chi'lo	Chres-phon'tes
Chau'ci	Chi-lo'nis	Chres'tus
Chau'la (7)	Chi-mæ'ra	Chro'mi-a
Chau'rus	Chim'a-rus	Chro'mi-os
Che'læ	Chi-me'ri-um	Chro'mis
Che'les	Chi-om'a-ra	Chro'mi-us
Chel-i-do'ni-a	Chi'on (1)	Chro'ni-us
Chel-i-do'ni-æ	Chi'o-ne (8)	Chro'nos
Che-lid'o-nis	Chi-on'i-des	Chry'a-sus
Chel'o-ne	Chi'o-nis	Chry'sa, and
Chel'o-nis	Chi'os	Chry'se
Chel-o-noph'a-gi	Chi'ron	Chrys'a-me
Chel-y-do're-a	Chit'o-ne (8)	Chry-san'tas
Chem'mis	Chlo'e	Chry-san'thi-us
Che'na (7)	Chlo're-us	Chry-san'tis
Che'næ	Chlo'ris	† Chry-sa'or
Che'ni-on	Chlo'rus	Chrys-a-o're-us
Che'ni-us	Cho-a-ri'na	Chry-sa'o-ris
Che'ops, and	Cho-as'pes	Chry'sas

\* *Charmione*.—Dryden, in his tragedy of *All for Love*, has anglicised this word into *Charmion*;—the *ch* pronounced as in *charm*.

† *Chrysaor*.—Then started out, when you began to bleed,  
The great *Chrysaor*, and the gallant steed.

Cooke's *Hesiod. Theog.*

Chry-se'is	Cim'me-ris	Cis-al-pi'na Gal'li-a
Chry-ser'mus	Cim-me'ri-um	Cis'pa
Chry'ses	Ci-mo'lis, and	Cis'sa
Chry-sip'pe	Ci-no'lis	Cis'se-is
Chry-sip'pus	Ci-mo'lus	Cis-se'us
Chry'sis	Ci'mon	Cis'si-a (11)
Chrys-o-as'pi-des	Ci-næ'thon	Cis'si-æ (11)
Chry-sog'o-nus	Ci-nar'a-das	Cis'si-des
Chrys-o-la'us	Cin'ci-a (10)	Cis-sces'sa (5)
Chry-so'di-um	Cin-cin-na'tus, L. Q.	Cis'sus
Chry-sop'o-lis	Cin'ci-us (10)	Cis-su'sa
Chry-sor'rho-æ	Cin'e-as	Cis-te'næ
Chry-sor'rho-as	Ci-ne'si-as (11)	Ci-thæ'ron
Chrys'os-tom	Cin'e-thon	Cith-a-ris'ta
Chrys-oth'e-mis	Cin'ga	Cit'i-um (10)
Chryx'us	Cin-get'o-rix	Ci-vi'lis
Chtho'ni-a (12)	<i>Sin-jet'o-rix</i>	Ci'us
Chtho'ni-us (12)	Cin'gu-lum	Ciz'y-cum
Chi'trum	Cin-i-a'ta	Cla'de-us
Cib-a-ri'tis	Ci-nith'i-i (4)	Cla'nes
Cib'y-ra	Cin'na	Cla'nis
Cic'e-ro	Cin'na-don	Cla'ni-us, or Cla'nis
Cith'y-ris	Cin'na-mus	Cla'rus
Cic'o-nes	Cin-ni'a-na	Clas-tid'i-um
Ci-cu'ta	Cinx'i-a	Clau'di-a
Ci-lic'i-a (10)	Ci'nyps, and	Clau'di-æ
Ci-lis'sa	Cin'y-phus	Clau-di-a'nus
Ci'lix	Cin'y-ras	Clau-di-op'o-lis
Cil'la	Ci'os	Clau'di-us
Cil'les	Cip'pus	Clav-i-e'nus
Cil'lus	Cir'ce	Clav'i-ger
Cil'ni-us	Cir-cen'ses lu'di	Clau'sus
Ci'lo	Cir'ci-us (10)	Cla-zom'e-næ, and
Cim'ber	Cir'cus	Cla-zom'e-na
Cim-be'ri-us	Ci'ris	Cle'a-das
Cim'bri (3)	Cir-ræ'a-tum	Cle-an'der
Cim'bri-cum	Cir'rha, and	Cle-an'dri-das
Cim'i-nus	Cyr'rha	Cle-an'thes
Cim-me'ri-i (4)	Cir'tha, and Cir'ta	Cle-ar'chus

Cle-ar'i-des	Cle-op'a-tris	Clit-o-de'mus
Cle'mens	Cle-oph'a-nes	Cli-tom'a-chus
Cle'o	Cle-o-phan'thus	Cli-ton'y-mus
Cle'o-bis	Cle'o-phes	Clit'o-phon
Cle-o-bu'la	Cle-oph'o-lus	Cli'tor
Cle-ob-u-li'na	Cle'o-phon	Cli-to'ri-a
Cle-o-bu'lus	Cle-o-phy'lus	Cli-tum'nus
Cle-o-cha'res	Cle-o-pom'pus	Cli'tus
Cle-o-cha'ri-a	Cle-op-tol'e-mus	Clo-a-ci'na
Cle-o-dæ'us	Cle'o-pus	Clo-an'thus
Cle-od'a-mas	Cle-o'ra	Clo'di-a
Cle-o-de'mus	Cle-os'tra-tus	Clo'di-us
Cle-o-do'ra	Cle-ox'e-nus	Clæ'li-a
Cle-o-dox'a	Clep'sy-dra	Clæ'li-æ (4)
Cle-og'e-nes	Cle'ri (3)	Clæ'li-us
Cle-o-la'us	Cles'i-des	Clo'nas
Cle-om'a-chus	Cle'ta	Clon'di-cus
Cle-o-man'tes	Clib'a-nus	Clo'ni-a
Cle-om'bro-tus	Cli-de'mus	Clo'ni-us
Cle-o-me'des	Clim'e-nus	Clo'tho
* Cle-om'e-nes	Cli'nas	Clu-a-ci'na
Cle'on	Clin'i-as	Clu-en'ti-us (10)
Cle-o'næ, and	Cli-nip'pi-des	Clu'po-a, and
Cle'o-na	Cli'nus	Clyp'e-a (23)
Cle-o'ne	Cli'o	Clu'si-a (11)
Cle-o-ni'ca	Cli-sith'e-ra	Clu-si'ni fon'tes
Cle-o-ni'cus (30)	Clis'the-nes	Clu-si'o-lum
Cle-on'nis	Cli'tæ	Clu'si-um (10)
Cle-on'y-mus	Cli-tar'chus	Clu'si-us (10)
Cle-op'a-ter	Cli'te	Clu'vi-a
† Cle-o-pa'tra	Cli-ter'ni-a	Clu'vi-us Ru'fus

\* *Cleomenes*.—There is an unaccountable caprice in Dryden's accentuation of this word, in opposition to all prosody; for through the whole tragedy of this title he places the accent on the penultimate instead of the antepenultimate syllable.

† *Cleopatra*.—The learned editor of Labbe tells us this word ought to be pronounced with the accent on the antepenultimate, *Cle-op'a-tra*, though the penultimate accentuation, he says, is the more common.

Clym'e-ne	Co-cy'tus	Col-la'ti-a
Clym-en-e'i-des	Co-dom'a-nus	Col-la-ti'nus
Clym'e-nus	Cod'ri-dæ	† Col-li'na
Cly-son-y-mu'sa	Co-drop'o-lis	Col-lu'ci-a
Clyt-em-nes'tra	Co'drus	Co'lo
Clyt'i-a, or Clyt'i-e	Cæ-cil'i-us	Co-lo'næ
Clyt'i-us (10)	Cæ'la	Co-lo'ne
Cly'tus	Cæ-lal'e-tæ	Co-lo'nos
* Cna-ca'di-um (13)	Cæl-e-syr'i-a, and	Col'o-phon
Cnac'a-lis	Cæ-lo-syr'i-a	Co-los'se, and
Cna'gi-a	Cæ'li-a	Co-los'sis
Cne'mus	Cæ-li-ob'ri-ga	Co-los'sus
Cne'us, or Cnæ'us	Cæ'li-us	‡ Col'o-tes
Cni-din'i-um	Cæ'lus	Col'pe
Cni'dus, or	Cæ'nus	Co-lum'ba
Gni'dus	Cær'a-nus	Col-u-mel'la
Cno'pus (13)	Co'es	Co-lu'thus
Cnos'si-a (11)	Cæ'us	Co-lyt'tus
Cno'sus	Cog'a-mus	Com-a-ge'na
Co'os, and Cos	Cog-i-du'nus	Com-a-ge'ni
Co-a-ma'ni	Co'hi-bus	Co-ma'na
Co-as'træ, and	Co'hors	Co-ma'ni-a
Co-ac'træ	Co-læ'nus	Com'a-ri (3)
Cob'a-res	Co-lax'a-is	Com'a-rus
Coc'a-lus	Co-lax'es	Co-mas'tus
Coc'ce'i-us	Col'chi (12) (3)	Com-ba'bus
Coc-cyg'i-us	Col'chis, and	Com'be
Co'cles, Pub. Horat.	Col'chos	Com'bi (3)
Coc'ti-æ, and	Co-len'da	Com-bre'a
Cot'ti-æ	Co'li-as	Com'bu-tis

\* *Cnacadium*.—C before N, in this and the succeeding words, is mute; and they must be pronounced as if written *Nacadium*, *Nacalis*, &c.

† *Collina*.—Lempriere accents this word on the antepenultimate; but Ainsworth, Gouldman, and Holyoke, more properly on the penultimate.

‡ *Colotes*.—Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, more agreeably to the general ear, on the penultimate.



Co-me'tes	Con-syg'na	Co-rin'nus
Com'e-tho	Con-ta-des'dus	Co-rin'thus
Co-min'i-us	Con-tu'bi-a (7)	Co-ri-o-la'nus (23)
Co-mit'i-a (10)	Co'on	Co-ri'o-li, and
Co'mi-us	Co'os, Cos, Ce'a, and	Co-ri-ol'la
Com'mo-dus	Co	Co-ris'sus
Co'mon	Co'pæ	Cor'i-tus
Com-pi-ta'li-a	Co-phon'tis	Cor'mus
Comp'sa-tus	Co'phas	Cor'ma-sa
Com-pu'sa	Co'pi-a (7)	Cor-ne'li-a
Co'mus	Co-pil'lus	Cor-ne'li-i (4)
Con'ca-ni (3)	Co-po'ni-us	Cor-nic'u-lum
Con-cor'di-a	Cop'ra-tes	Cor-ni-fic'i-us (10)
Con'da-lus	Co'pre-us	Cor'ni-ger
Con'da-te	Cop'tus, and Cop'tos	Cor-nu'tus
Con-do-cha'tes	Co'ra	Co-ræ'bus
Con-dru'si (3)	Cor-a-ce'si-um, and	Co-ro'na
Con-dyl'i-a	Cor-a-cen'si-um	Cor-o-ne'a
Co'ne (7)	Cor-a-co-na'sus	Co-ro'nis
Con-e-to-du'nus	Co-ral'e-tæ	Co-ron'ta
Con-fu'ci-us (10)	Co-ral'li (3)	Co-ro'nus
Con-ge'dus	Co-ra'nus	Cor-rha'gi-um
Co'ni-i (3)	Co'ras	Cor'si (3)
Con-i-sal'tus	Co'rax	Cor'si-æ
Co-nis'ci (3)	Co-rax'i (3)	Cor'si-ca (7)
Con-ni'das	Cor'be-us	Cor'so-te
Co'nen	Cor'bis	Cor'su-ra (7)
Con-sen'tes	Cor'bu-lo	Cor-to'næ
Con-sen'ti-a	Cor-cy'ra	Cor-vi'nus
Con-sid'i-us	Cor'du-ba	Cor-un-ca'nus
Con-si-li'num	Cor-du-e'ne (8)	Co'rus
Con'stans	Co're (8)	Cor-y-ban'tes (6)
Con-stan'ti-a (11)	Co-res'sus	Cor'y-bas
Con-stan-ti'na	Cor'e-sus	Cor-y-bas'sa
Con-stan-ti-nop'o-lis	Cor'e-tas	Cor'y-bus
Con-stan-ti'nus	Cor-fin'i-um	Co-ryc'i-a (24)
Con'stan-tine, (Eng.)	Co'ri-a (7)	Co-ryc'i-des
Con-stan'ti-us (10)	Co-rin'e-um	Co-ryc'i-us (10)
Con'sus	Co-rin'na	Cor'y-cus (6)

Cor'y-don	Cran'a-i (3)	Cre-on-ti'a-dēs
Cor'y-la, and	Cran'a-pes	Cre-oph'i-lus
Cor-y-le'um	Cran'a-us	Cre-pe'ri-us
Co-rym'bi-fer	Cra'ne	Cres
Cor'y-na	Cra-ne'um	Cre'sa, and Cres'sa
Cor-y-ne'ta, and	Cra'ni-i (4)	Cre'si-us (11)
Cor-y-ne'tes	Cra'non, and	Cres-phon'tes
Cor-y-pha'si-um	Cran'non	Cres'si-us (11)
Cor-y-then'ses	Cran'tor	Cres'ton
Cor'y-hus	Cra-as-sit'i-us (10)	Cre'sus
Co-ry'tus (6)	Cras'sus	Cre'ta
Cos	Cras-ti'nus	Crete, (Eng.) (8)
Co'sa, and Cos'sa,	Crat'a-is	Cre-tæ'us
or Co'sæ	Cro-tæ'us	Cre'te (8)
Cos-co'ni-us	Cra'ter	Cre'te-a (7)
Co-sin'gas	Crat'e-rus (20)	Cre'tes
Co'sis	Cra'tes	Cre'te-us
Cos'mus	Crat-es-i-cle'a	Cre'the-is
Cos'se-a (7)	Crat-e-sip'o-lis	Cre'the-us
Cos'sus	Crat-e-sip'pi-das	Creth'o-na
Cos-su'ti-i (4)	Cra-te'vas	Cret'i-cus
Cos-to-bæ'i (3)	Cra'te-us	Cres'sas
Co-sy'ra	Cra'this	Cre-u'sa (7)
Co'tes, and Cot'tes	Cra-ti'nus	Cre-u'sis
Co'thon	Cra-tip'pus	Cri'a-sus
Co-tho'nē-a (7)	Crat'y-lus (6)	Cri-nip'pus
Cot'i-so	Crau'si-æ (11)	Cri'nis
Cot-to'nis	Crau'sis	Cri-ni'sus, and
Cot'ta	Cra-ux'i-das	Cri-mi'sus
Cot'ti-æ Al'pes	Crem'e-ra	Cri'no
Cot'tus	Crem'ma	Cri'son
Cot-y-æ'um (6)	Crem'my-on, and	Cris-pi'na
Co-ty'o-ra	Crom'my-on	Cris-pi'nus
Cot-y-læ'us	Crem'ni, and	Crit'a-la
Co-tyl'i-us	Crem'nos	Crith'e-is
Co'tys	Cre-mo'na	Cri-tho'te
Co-tyt'to	Crem'i-des	Crit'i-as (10)
Cra'gus	Cre-mu'ti-us (10)	Cri'to
Cram-bu'sa	Cre'on	Crit-o-bu'lus

Crit-og-na'tus	Cte'si-as	Cy-be'be
Crit-o-la'us	Cte-sib'i-us	Cyb'e-le
Cri'us	Ctes'i-cles	Cyb'e-la, and
Cro-bi'a-lus	Cte-sii'o-chus	Cyb-e'la
Crob'y-zi (3)	Ctes'i-phon (13)	Cyb'e-lus
Croc'a-le	Cte-sip'pus	Cyb'i-ra
Cro'ce-æ	Ctim'e-ne	Cy-ce'si-um (11)
Croc-o-di-lop'o-lis	Cu'la-ro	Cych're-us (12)
Cro'cus	Cu'ma and Cu'mæ	Cyc'la-des
Cræ'sus	Cu-nax'a (7)	Cy-clo'pes
Cro-i'tes	Cu-pa'vo	Cy'clops, (Eng.)
Cro'mi (3)	Cu-pen'tus	Cyc'nus
Crom'my-on	Cu-pi'do	Cy'da (6)
Crom'na	Cu-pi-en'ni-us	Cyd'i-as
Cro'mus	Cu'res	Cy-dip'pe
Cro'ni-a (7)	Cu-re'tes	Cyd'nus
Cron'i-des	Cu-re'tis	Cy'don
Cro'ni-um	Cu'ri-a	Cy-do'ni-a
Cro'phi (3)	Cu-ri-a'ti-i (4)	Cyd'ra-ra
Cros-sæ'a	Cu'ri-o	Cyd-ro-la'us
Crot'a-lus	Cu-ri-o-sol'i-tæ	Cyg'nus
Cro'ton	Cu'ri-um	Cyl'a-bus
Cro-to'na (7)	Cu'ri-us Den-ta'tus	Cyl'i-ces
Crot-o-ni'a-tis	Cur'ti-a (10)	Cy-lin'dus
Cro-to'pi-as	Cur-til'lus	Cyl-lab'a-rus
Cro-to'pus	Cur'ti-us (10)	Cyl'la-rus
Cru'nos	Cu-ru'lis	Cyl'len
Cru'sis	Cus-sæ'i (3)	Cyl-le'ne
Crus-tu-me'ri (4)	Cu-til'i-um	Cyl-le-ne'i-us
Crus-tu-me'ri-a	Cy-am-o-so'rus	Cyl-lyr'i-i (3) (4)
Crus-tu-me'ri-um	Cy'a-ne (6) (8)	Cy'lon
Crus-tu-mi'num	Cy-a-ne-æ (4)	Cy'ma, or Cy'mæ
Crus-tu-mi-um	Cy-an'e-e, and	Cy-mod'o-ce
Crus-tu'nis, and	Cy-a'ne-a	Cy-mod-o-ce'a
Crus-tur-ne'ni-us	Cy-a'ne-us	Cy-mod-o-ce'as
Cry'nis	Cy-a-nip'pe	Cy'me, and Cy'mo
Cre'a-tus	Cy-a-nip'pus	Cym'o-lus, and
Ctem'e-ne (13)	Cy-a-rax'es, or	Ci-mo'lus
Cte'nos	Cy-ax'a-res (6)	

* Cym-o-po-li'a	Cyn'o-sure, (Eng.)	Cyr-ræ'i (3)
Cy-moth'o-e	Cyn'thi-a	Cyr'rha-dæ
Cyn'a-ra	Cyn'thi-us	Cyr'rhes
Cyn-æ-gi'rus	Cyn'thus	Cyr'rhus
Cy-næ'thi-um	Cyn-u-ren'ses	Cyr-ri-a'na (7)
Cy-na'ne	Cy'nus	Cyr-si'lus
Cy-na'pes	Cyp-a-ris'si, and	Cy'rus
Cy-nax'a	Cyp-a-ris'si-a (11)	Cy-rop'o-lis
Cyn'e-as	Cyp-a-ris'sus	Cy'ta
Cy-ne'si-i (4), and	Cyph'a-ra	Cy-tæ'is
Cyn'e-tæ	Cyp-ri-a'nus	Cy-the'ra
Cyn-e-thus'sa	Cy'prus	† Cyth-e-ræ'a, or
Cyn'i-a	Cyp-sel'i-des	Cyth-e-re'a
Cyn'i-ci (3)	Cyp'se-lus	‡ Cyth'e-ris
Cy-nis'ca	Cy-rau'nis	Cy-the'ri-us
Cy'no (6)	Cy're	Cy-the'ron
Cyn-o-ceph'a-le	Cy-re-na'i-ca	Cy-the'run
Cyn-o-ceph'a-li	Cy-re-na'i-ci (3)	Cyth'e-rus
Cyn-o-phon'tis	Cy-re'ne (8)	Cyth'nos
Cy-nor'tas	Cy-ri'a-des	Cy-tin'e-um
Cy-nor'ti-on (11)	Cy-ril'lus	Cyt-is-so'rus
Cy'nos	Cyr'il, (Eng.)	Cy-to'rus
Cyn-ô-sar'ges	Cy-ri'nus	Cyz-i-ce'ni
Cyn-os-se'ma	Cyr'ne	Cyz'i-cum
Cyn-o-su'ra	Cyr'nus	Cyz'i-cus

\* See *Iphigenia*.—Neptune, who shakes the earth, his daughter gave,  
*Cymopolia*, to reward the brave.

COOKE'S *Hesiod. Theog.* v. 1132.

† *Cytherea*.—Behold a nymph arise, divinely fair,  
 Whom to *Cythera* first the surges bear;  
 And *Aphrodite*, from the foam, her name,  
 Among the race of gods and men the same;  
 And *Cytherea* from *Cythera* came.

COOKE'S *Hesiod. Theog.* v. 299.

‡ *Cytheris*. . . . . Mere poetry . . . . .

Your Roman wits, your Gallus and Tibullus,  
 Have taught you this from *Cytheris* and Delia.

DRYDEN, *All for Love*.

## DA

DA'Æ, Da'hæ  
 Da'ci, and Da'cæ  
 Da'ci-a (11)  
 Dac'ty-li (3) (4)  
 Dad'i-cæ  
 Dæd'a-la  
 Dæ-da'li-on  
 Dæd'a-lus  
 Dæ'mon  
 Da'i (4)  
 Da'i-cles (1)  
 Da'i-dis  
 Da-im'a-chus  
 Da-im'e-nes  
 Da'i-phron (1)  
 Da-i'ra (1)  
 Dal'di-a  
 Dal-ma'ti-a (10)  
 Dal-ma'ti-us (10)  
 Dam-a-ge'tus  
 Dam'a-lis  
 Da'mas (1)  
 Dam-a-sce'na  
 Da-mas'ci-us (10)  
 Da-mas'cus  
 Dam-a-sip'pus  
 Dam-a-sich'thon  
 Dam-a-sis'tra-tus  
 Dam-a-sith'y-nus  
 Da-mas'tes  
 Da'mi-a  
 Da-mip'pus  
 Da'mis  
 Dam'no-rix  
 Da'mo  
 Dam'o-cles

## DA

Da-moc'ra-tes  
 Da-moc'ri-ta  
 Da-moc'ri-tus  
 Da'mon  
 Dam-o-phan'tus  
 Da-moph'i-la  
 Da-moph'i-lus  
 Dam'o-phon  
 Da-mos'tra-tus  
 Da-mox'e-nus  
 Da-my'r'i-as  
 Da'na (7)  
 Dan'a-e  
 Dan'a-i (3)  
 Da-na'i-des (4)  
 Dan'a-la  
 Dan'a-us  
 Dan'da-ri, and  
     Dan-dar'i-dæ  
 Dan'don  
 Da-nu'bi-us  
*Dan'ube*, (Eng.)  
 Da'o-chus (12)  
 Daph'næ  
 Daph-næ'us  
 Daph'ne  
 Daph-ne-pho'ri-a  
 Daph'nis  
 Daph'nus  
 Dar'a-ba  
 Dar'raps  
 Dar'da-ni (3)  
 Dar-da'ni-a  
 Dar-dan'i-des  
 Dar'da-nus  
 Dar'da-ris

## DE

Da'res  
 Da-re'tis  
 Da-ri'a  
 Da-ri'a-ves  
 Da-ri'tæ  
 Da-ri'us  
 Das'con  
 Das-cyl-i'tis  
 Das'cy-lus  
 Da'se-a  
 Da'si-us (11)  
 Das-sar'e-tæ  
 Das-sa-ri'tæ  
 Das-sa-re'ni  
 Das-sa-rit'i-i (3) (4)  
 Dat'a-mes  
 Dat-a-pher'nes  
 Da'tis  
 Da'tos, or Da'ton  
 Dav'a-ra (7)  
 Dau'lis  
 Dau'ni (3)  
 Dau'ni-a  
 Dau'nus  
 Dau'ri-fer, and  
     Dau'ri-ses  
 De-ceb'a-lus  
 De-ce'le-um  
 Dec'e-lus  
 De-cem'vi-ri (4)  
 De-ce'ti-a (10)  
 De-cid'i-us Sax'a  
 De-cin'e-us  
 De'ci-us (10)  
 De-cu'ri-o  
 Ded-i-tam'e-nes

Dej-a-ni'ra	Del'ta	De-mop'o-lis
De-ic'o-on	Dem'a-des	De'mos
De-id-a-mi'a (30)	De-mæn'e-tus	De-mos'the-nes (18)
De-i-le'on	De-mag'o-ras	De-mos'tra-tus
De-il'o-chus (12)	Dem-a-ra'ta	Dem'y-lus
De-im'a-chus	Dem-a-ra'tus	De-od'a-tus
Dej'o-ces	De-mar'chus	De-o'is
De-i'o-chus	Dem-a-re'ta	Der'bi-ces
De-i'o-ne	Dem-a-ris'te	Der'ce
De-i-o'ne-us	De'me-a	Der-cen'nus
De-i-o-pe'i-a	De-me'tri-a	Der'ce-to, and
De-jot'a-rus	De-me'tri-as	Der'ce-tis
De-iph'i-la	De-me'tri-us	Der-cyl'li-das
De-iph'o-be	De'mo	Der-cyl'lus
De-iph'o-bus	Dem-o-a-nas'sa	Der'cy-nus
De'i-phon	Dem-o-ce'des	Der-sæ'i (3)
De-i-phon'tes	De-moch'a-res	De-ru-si-æ'i (3)
De-ip'y-le (6) (7)	Dem'o-cles	De-sud'a-ba
De-ip'y-lus	De-moc'o-on	Deu-ca'li-on (28)
De-ip'y-rus	De-moc'ra-tes	Deu-ce'ti-us (10)
Del'don	De-moc'ri-tus	Deu'do-rix
De'li-a	De-mod'i-ce (4) (8)	Dex-am'e-ne
De-li'a-des	De-mod'o-cus	Dex-am'e-nus
De'li-um	De-mo'le-us	Dex-ip'pus
De'li-us	De-mo'le-on	Dex-ith'e-a
Del-ma'ti-us (10)	De'mon	Dex'i-us
Del-min'i-um	Dem-o-nas'sa	Di'a (1) (7)
De'los	De-mo'nax	Di-ac-o-pe'na
* Del'phi	Dem-o-ni'ca (1)	Di-ac-tor'i-des
Del'phi-cus	Dem-o-ni'cus	Di-æ'us
Del-phin'i-a	Dem-o-phan'tus	Di-a-du-me-ni-a'nus
Del-phin'i-um	De-moph'i-lus	Di'a-gon, and
Del'phus	Dem'o-phon	Di'a-gum
Del-phy'ne (6)	De-moph'o-on	Di-ag'o-ras

\* *Delphi*.—This word was, formerly, universally written *Delphos*; till Mr. Cumberland, a gentleman no less remarkable for his classical erudition than his dramatic abilities, in his *Widow of Delphi*, rescued it from the vulgarity in which it had been so long involved.

Di-a'lis	Dig'ma	Di-o'ne
Di-al'lus	Di'i (3) (4)	Di-o-nys'i-a (11)
Di-a-mas-ti-go'sis	Di-mas'sus	Di-o-ny-si'a-des
Di-a'na (7)	Di-nar'chus (12)	Di-o-nys'i-as (11)
Di-an'a-sa	Di-nol'o-chus	Di-o-nys'i-des
Di-a'si-a (11)	Din'i-æ (4)	Di-o-nys-i-o-do'rus
Di-cæ'a	Din'i-as	Di-o-nys'i-on (11)
Di-cæ'us	Din'i-che (12)	Di-o-ny-sip'o-lis
Di'ce (8)	Di-noch'a-res	Di-o-nys'i-us (11)
Dic-e-ar'chus	Di-noc'ra-tes	Di-oph'a-nes
Di-ce'ne-us	Di-nod'o-chus	Di-o-phan'tus
Dic'o-mas	Di-nom'e-nes	Di-o-pi'tes
Dic'tæ	Di'non	Di-o-pæ'nus
Dic-tam'num, and	Di-nos'the-nes	Di-op'o-lis
Dic-tyn'na	Di-nos'tra-tus	Di-o'res
Dic-ta'tor	Di-o'cle-a	Di-o-ry'e-tus
Dic-tid-i-en'ses	Di'o-cles	Di-o-scor'i-des
Dic-tyn'na	Di-o-cle-ti-a'nus	† Di-os'co-rus
Dic'tys	<i>Di-o-cle'ti-an</i> , (Eng.)	† Di-o-scu'ri (3)
Did'i-us	Di-o-d o'rus	Di-os'pa-ge
Di'do	Di-o'e-tas	Di-os'po-lis
Did'y-ma	Di-og'e-nes	Di-o-ti'me (1) (8)
Did-y-mæ'us	Di-o-ge'ni-a	Di-o-ti'mus
Did-y-ma'on	Di-og'e-nus	Di-ot're-phes
Did'y-me (6) (8)	Di-og-ne'tus	Di-ox-ip'pe
Did'y-mum	Di-o-me'da	Di-ox-ip'pus
Did'y-mus	* Di-o-me'des	Di-pæ'æ
Di-en'e-ces	Di-o-me'don	Diph'i-las
Di-es'pi-ter	Di'on (3)	Diph'i-lus
Di-gen'ti-a (10)	Di-o-næ'a	Di-phor'i-das

\* *Diomedes*.—All words ending in *edes* have the same accentuation; as *Archimedes*, *Diomedes*, &c. The same may be observed of words ending in *icles* and *ocles*; as *Iphicles*, *Damocles*, *Androcles*, &c.—See the *Terminational Vocabulary*.

† *Dioscorus*.—An heresiarch of the fifth century.

‡ *Dioscuri*.—The name given to Castor and Pollux from the Greek Διὸς and Κεῖρος pro Κόρος, the sons of Jove.



Di-pœ'næ	Do-na'tus	Dran-gi-a'na (7)
Dip'sas	Don-i-la'us	Dra'pes
Di'ræ	Do-nu'ca	Drep'a-na, and
Dir'ce	Do-ny'sa	Drep'a-num
Dir-cen'na	Do-rac'te	Drim'a-chus
Dir'phi-a	Do'res	Dri-op'i-des
Dis-cor'di-a	Dor'i-ca (4) (7)	Dri'os
Dith-y-ram'bus	Dor'i-cus	Dro'i (3)
Dit'a-ni (3)	Do-ri-en'ses	Dro-mæ'us
Div-i-ti'a-cus	Dor'i-las	Drop'i-ci (4)
Di'vus Fid'i-us	Dor-i-la'us	Dro'pi-on
Di-yl'lus	Do'ri-on	Dru-en'ti-us, and
Do-be'res	Do'ris	Dru-en'ti-a (10)
Doc'i-lis	Do-ris'cus	Dru'ge-ri (3)
Doc'i-mus (24)	Do'ri-um	Dru'i-dæ
Do'cle-a	Do'ri-us	<i>Dru'ids</i> , (Eng.)
Do-do'na	Do-ros'to-rum	Dru-sil'la Liv'i-a
Dod-o-næ'us	Dor-sen'nus	Dru'so
Do-do'ne	Dor'so	Dru'sus
Do-don'i-des	Do'rus	Dry'a-des
Do'i-i (4)	Do-ry'a-sus (6)	<i>Dry'ads</i> , (Eng.)
Dol-a-bel'la	Do-ry'clus	Dry-an-ti'a-des
Dol-i-cha'on	Dor-y-læ'um, and	Dry-an'ti-des
Dol'i-che (1) (12)	Dor-y-læ'us	Dry-mæ'a
Do'li-us	Dor'y-las	Dry'mo
Dol-o-me'na	Dor-y-la'us	Dry'mus
Do'lon	Do-rys'sus	Dry'o-pe
Do-lon'ci (3)	Dos'ci (3)	Dry-o-pe'i-a (5)
Dol'o-pes	Do-si'a-des	Dry'o-pes
Do-lo'phi-on	Dos-se'nus	Dry'o-pis, and
Do-lo'pi-a	Dot'a-das	Dry-op'i-da
Do'lops	Do'to	Dry'ops
Dom-i-du'cus	Do'tus	Dryp'e-tis
Do-min'i-ca	Dox-an'der	Du-ce'ti-us (10)
Do-mit'i-a (10)	Dra-ca'nus	Du-il'li-a
Do-mit-i-a'nus	Dra'co	Du-il'li-us Ne'pos
<i>Do-mit'i-an</i> , (Eng.)	Dra-con'ti-des	Du-lich'i-um
Dom-i-til'la	Dra'cus	Dum'no-rix
Do-mit'i-us (10)	Dran'ces	Du'nax

Du-ra'ti-us (10)  
Du'ri-us  
Du-ro'ni-a  
Du-um'vi-ri (4)  
Dy-a-gon'das  
Dy-ar-den'ses  
Dy'mæ

Dy-mæ'i (3)  
Dy'mas  
Dym'nus  
Dy-nam'e-ne  
Dyn-sa'te  
Dy'ras (6)

Dy-ras'pes  
Dyr-rach'i-um  
Dy-sau'les  
Dys-ci-ne'tus  
Dy-so'rum  
Dys-pon'ti-i (4)

## EC

## EJ

## EL

**E'A-NES**

E-a'nus  
E-ar'i-nus  
E-a'si-um  
Eb'do-me  
E-bor'a-cum  
Eb-u-ro'nes  
Eb'u-sus  
Ec-a-me'da  
Ec-bat'a-na  
Ec-e-chir'i-a  
*Es-e-kir'i-a*  
E-hec'ra-tes  
*E-kek'ra-tes*  
Ech-e-da'mi-a (30)  
E-chel'a-tus  
E-chel'ta  
Ech'e-lus  
E-chem'bro-tus  
E-che'mon  
Ech'e-mus  
Ech-e-ne'us  
Ech'e-phron  
E-chep'o-lus  
E-ches'tra-tus

E-chev-e-then'ses  
E-chid'na  
Ech-i-do'rus  
E-chin'a-des  
E-chi'non  
E-chi'nus  
Ech-i-nus'sa  
E-chi'on (29)  
Ech-i-on'i-des  
Ech-i-o'ni-us  
Ech'o  
E-des'sa, E-de'sa  
E-dis'sa  
E'don  
E-do'ni (3)  
E-dyl'i-us  
E-e'ti-on (10)  
E-gel'i-das  
E-ge'ri-a  
E-ges-a-re'tus  
Eg-e-si'nus  
E-ges'ta  
Eg-na'ti-a (10)  
Eg-na'ti-us (10)  
E-jo'ne-us

E-i'on (26)  
E-i'o-nes  
E-i-o'ne-us  
El-a-bon'tas  
E-læ'a  
E-læ'us  
El-a-ga-ba'lus, or  
El-a-gab'a-lus  
El-a-i'tes  
E-la'i-us  
El-a-phi-æ'a  
El'a-phus  
El-a-phe-bo'li-a  
El-ap-to'ni-us  
E-la'ra  
El-a-te'a  
E-la'tus  
E-la'ver  
E'le-a  
E-le-a'tes  
E-lec'tra  
E-lec'træ  
E-lec'tri-des  
E-lec'try-on  
E-le'i

El-e-le'us	Em'ba-tum	E'o-ne
E'le-on	Em-bo-li'ma	E'os
El-e-on'tum	E-mer'i-ta	E-o'us
El-e-phan'tis	E-mes'sa, and	E-pa'gris
El-e-phan-top'h'a-gi	E-mis'sa	E-pam-i-non'das
El-e-phe'nor	Em-me'li-us	Ep-an-tel'i-i (4)
El-e-po'rus	E-mo'da	E-paph-ro-di'tus
E'le-us	E-mo'dus	Ep'a-phus
E-leu'chi-a	Em-ped'o-cles	Ep-as-nac'tus
El-eu-sin'i-a (22)	Em-pe-ra'mus	E-peb'o-lus
E-leu'sis	Em-po'clus	E-pe'i (3)
E-leu'ther	Em-po'ri-a	E-pe'us
E-leu'the-ræ	Em-pu'sa	Eph'e-sus
El-eu-the'ri-a	En-cel'a-dus	Eph'e-tæ
E-leu'tho	En-chel'e-æ (12)	Eph-i-al'tes
E-leu'ther-o-cil'i-ces	En'de-is	Eph'o-ri (3)
E-lic'i-us (10) (24)	En-de'ra	Eph'o-rus
El-i-en'sis, and	En-dym'i-on	Eph'y-ra
E-li'a-ca	E-ne'ti	Ep-i-cas'te
El-i-me'a	En-gy'um	Ep-i-cer'i-des
E'lis	En-i-en'ses	Ep-i-cha'i-des
El-is-pha'si-i (4)	En-i-o'pe-us	E-pich'a-ris
E-lis'sa	E-nip'e-us	Ep-i-char'mus
El-lo'pi-a	E-nis'pe (8)	Ep'i-cles
E-lis'sus	En'na	Ep-i-cli'des
E-lo'rus	En'ni-a	E-pic'ra-tes
E'los	En'ni-us	Ep-ic-te'tus
El-pe'nor	En'no-mus	Ep-i-cu'rus
El-pi-ni'ce	En-nos-i-gæ'us	E-pic'y-des (24)
El-u-i'na	En'o-pe	Ep-i-dam'nus
El'y-ces	E'nops	Ep-i-daph'ne
El-y-ma'is	E'nos	E-pi-dau'ri-a
El'y-mi (3)	En-o-sich'thon	Ep-i-dau'rus
El'y-mus	E-not-o-cæ'tæ	E-pid'i-us
El'y-rus	En-tel'la	Ep-i-do'tæ
E-lys'i-um	En-tel'lus	E-pig'e-nes
E-ma'thi-a	En-y-a'li-us	E-pig'e-us
E-ma'thi-on	E-ny'o (6)	E-pig'o-ni (3)

E-pig'o-nus	Er-a-sis'tra-tus	E-rig'o-ne
E-pi'i, and E-pe'i	Er'a-to	E-rig'o-nus
E-pil'a-ris	Er-a-to'the-nes	Er-i-gy'us
Ep-i-mel'i-des	Er-a-tos'tra-tus	E-ril'lus
E-pim'e-nes	E-ra'tus	E-rin'des
Ep-i-men'i-des	Er-bes'sus	E-rin'na
Ep-i-me'the-us	Er'e-bus	E-rin'nys
Ep-i-me'this	E-rech'the-us	E-ri'o-pis
E-pi'o-chus (12)	E-rem'ri (3)	E-riph'a-nis
E-pi'o-ne (8)	E-re'mus	E-riph'i-das
E-piph'a-nes	Er-e-ne'a	Er-i-phy'le
Ep-i-pha'ni-us	E-res'sa	E'ris
E-pi'rus	E-rech'thi-des	Er-i-sich'thon
E-pis'tro-phus	E-re'sus	Er'i-thus
E-pit'a-des	E-re'tri-a	E-rix'o
E'pi-um	E-re'tum	E-ro'chus
Ep'o-na	Er-eu-tha'li-on (29)	E-ro'pus, and
E-po'pe-us	Er'ga-ne	Ær'o-pas
Ep-o-red'o-rix	Er-gen'na	E'ros
Ep'u-lo	Er'gi-as	E-ros'tra-tus
E-pyt'i-des	Er'gi'nus	E-ro'ti-a (10)
Ep'y-tus	Er-gin'nus	Er-ru'ca
E-qua-jus'ta	Er-i-bœ'a	Er'se
E-quic'o-lus	E-rib'o-tes	Er'y-mas
E-quir'i-a	Er-i-ce'tes	Er'xi-as
E-quo-tu'ti-cum	E-rich'tho	E-ryb'i-um
Er'a-con	Er-ich-tho'ni-us	Er-y-ci'na
E-ræ'a	Er-i-cin'i-um	Er-y-man'this
Er-a-si'nus	Er-i-cu'sa	Er-y-man'thus
Er-a-sip'pus	* E-rid'a-nus	E-rym'næ

\* *Eridanus*.—Alpheus and *Eridanus* the strong,  
That rises deep, and stately rolls along.

COOKE'S *Hesiod. Theog.* v. 520.

E-rym'ne-us	E-vad'ne	Eu-dæ'mon
Er'y-mus	Ev'a-ges	Eu-dam'i-das
* Er-y-the'a	E-vag'o-ras	Eu'da-mus
Er-y-thi'ni (4)	E-vag'o-re	Eu-de'mus
Er'y-thræ	E'van	Eu-do'ci-a
Er'y-thra	E-van'der	Eu-doc'i-mus
E-ryth'ri-on	E-van'ge-lus	Eu-do'ra
E-ryth'ros	Ev-an-gor'i-des	Eu-do'rus
E'ryx	E-van'thes	Eu-dox'i-a
E-ryx'o	E-var'chus	Eu-dox'us
E-ser'nus	E'vas	E-vel'thon
Es-quil'i-æ, and	E'vax	Eu-e-mer'i-das
Es-qui-li'nus	Eu'ba-ges	E-vem'e-rus
Es-sed'o-nos	Eu-ba'tas	E-ve'nus
Es'su-i (3)	Eu'bi-us	Ev-e-phe'nus
Es'u-la	Eu-bœ'a (7)	Ev'e-res
Es-ti-ai'a (7)	Eu-bo'i-cus	E-ver'ge-tæ
Et-e-ar'chus	Eu'bo-te	E-ver'ge-tes
E-te'o-cles	Eu'bo-tes	Eu-ga'ne-i (3)
E-te'o-clus	Eu-bu'le (8)	Eu-ge'ni-a (20)
Et-e-o-cre'tæ	Eu-bu'li-des	Eu-ge'ni-us
E-te'o-nos	Eu-bu'lus	Eu'ge-on
E-te-o'ne-us	Eu-ce'rus	Eu-hem'e-rus
Et-e-o-ni'cus (30)	Eu-che'nor	Eu'hy-drum
E-te'si-æ (11)	Eu'chi-des	Eu'hy-us
E-tha'li-on (29)	Eu-cli'des	E-vip'pe (8)
E-the'le-um	<i>Euclid</i> , (Eng.)	E-vip'pus
Eth'o-da	Eu'clus	Eu-lim'e-ne
E-the'mon	Eu'cra-te	Eu-ma'chi-us (12)
E'ti-as (10)	Eu'cra-tes	Eu-mæ'us
E'tis	Eu'cri-tus	Eu-me'des
E-tru'ri-a	Euc-te'mon	Eu-me'lis
Et'y-lus	Euc-tre'si-i (4)	Eu-me'lus

\* *Erythea*.—Chrysaor, Love the guide, Callirœe led,  
 Daughter of Ocean, to the genial bed,  
 Whence Geryon sprung, fierce with his triple head;  
 Whom Hercules laid breathless on the ground  
 In *Erythea*, which the waves surround.

Cooke's *Hesiod. Theog.* v. 523.

Eu'me-lus (King)	Eu-phra'tes	Eu-ryd'a-me
* Eu'me-nes	Eu'phron	Eu-ry-dam'i-das
Eu-me'ni-a	Eu-phros'y-ne	Eu-ryd'i-ce
Eu-men'i-des	Eu-plæ'a, or	Eu-ry-ga'ni-a
Eu-me-nid'i-a	Eu-plœ'a	Eu-ry'le-on
Eu-me'ni-us	Eu'po-lis	Eu-ryl'o-chus
Eu-mol'pe	Eu-pom'pus	Eu-rym'a-chus
Eu-mol'pi-dæ	Eu-ri-a-nas'sa	Eu-rym'e-de
Eu-mol'pus	Eu-rip'i-des	Eu-rym'e-don
Eu-mon'i-des	Eu-ri'pus	Eu-rym'e-nes
Eu-næ'us	Eu-ro'mus	Eu-ryn'o-me
Eu-na'pi-us	Eu-ro'pa (7)	Eu-ryn'o-mus
Eu-no'mi-a	Eu-ro-pæ'us	Eu-ry'o-ne
Eu'no-mus	Eu'rops	Eu'ry-pon
Eu'nus	Eu'ro-pus	Eu-ryp'y-le
Eu'ny-mos	Eu-ro'tas	Eu-ryp'y-lus
Eu'o-ras	Eu-ro'to	Eu-rys'the-nes
Eu-pa'gi-um	Eu'rus	Eu-rys-then'i-dæ
Eu-pal'a-mon	Eu-ry'a-le (8)	Eu-rys'the-us
Eu-pal'a-mus	Eu-ry'a-lus	Eu'ry-te
Eu'pa-tor	Eu-ryb'a-tes	Eu-ryt'e-æ
Eu-pa-to'ri-a	Eu-ryb'i-a	Eu-ryt'e-le
Eu-pe'i'thes	Eu-ry-bi'a-des	Eu-ryth'e-mis
Eu'pha-es	Eu-ryb'i-us	Eu-ryth'i-on, and
Eu-phan'tus	Eu-ry-cle'a	Eu-ryt'i-on (11)
Eu-phe'me	Eu'ry-cles	Eu'ry-tus
Eu-phe'mus	Eu-ry-cli'des	Eu'ry-tis
Eu-phor'bus	Eu-ryc'ra-tes	Eu-se'bi-a
Eu-pho'ri-on	Eu-ry-crat'i-das	Eu-se'bi-us
Eu-phra'nor	Eu-ryd'a-mas	Eu'se-pus

\* *Eumenes*.—It is not a little surprising that so elegant a writer as Hughes should, throughout the whole tragedy of the *Siege of Damascus*, accent this word on the penultimate syllable; especially as there is not a single proper name of more than two syllables in the Greek or Latin language; of this termination which has the penultimate syllable long. Lee has done the same in the tragedy of *Alexander*, which would lead us to suppose there is something naturally repugnant to an English ear in the antepenultimate accentuation of these words, and something agreeable in the penultimate.

Eu-sta'thi-us	Eu-thy-de'mus	Eu-xan'thi-us
Eu-sto'li-a	Eu-thy'mus	Eux'e-nus
Eu-sto'li-us	Eu-trap'e-lus	Eu-xi'nus Pon'tus
Eu-tæ'a (7)	Eu-tro'pi-a	Eu-xip'pe
Eu-tel'i-das	Eu-tro'pi-us	Ex-a'di-us
Eu-ter'pe	Eu'ty-ches	Ex-æ'thes
* Eu-tha'li-a	Eu-tych'i-de	Ex-ag'o-nus
Eu-tha'li-us	Eu-tych'i-des	Ex-om'a-træ
Eu-thyc'ra-tes	Eu'ty-phron	

## FA

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<b>F</b> AB'A-RIS	Fan'ni-a	Fau'sti-tas
Fa'bi-a (7)	Fan'ni-i (4)	Fau'stu-lus
Fa-bi-a'ni (3)	Fan'ni-us	Fau'tus
Fa'bi-i (4)	Far'fa-rus	Feb'ru-a
Fa'bi-us	Fas'ce-lis	Fec-i-a'les
Fab-ra-te'ri-a	Fas-cel'li-na	Fel'gi-nas
Fa-bric'i-us (24)	Fau-cu'i-a	Fen-es-tel'la
Fa-bul'la	Fa-ven'ti-a (10)	Fe-ra'li-a
Fa'dus	Fa-ve'ri-a	Fer-en-ta'num, and
Fæs'u-læ	Fau'la	Fe-ren'tum
Fal-cid'i-a	Fau'na	Fe-re'tri-us
Fa-le'ri-i (4)	Fau-na'li-a	Fe-ro'ni-a
Fal-e-ri'na	Fau'ni (3)	Fes-cen'ni-a
Fa-ler'nus	Fau'nus	Fes'tus
Fa-lis'ci (3)	Fa'vo	Fi-bre'nus
Fa-lis'cus	Fau'sta	Fi-cul'ne-a
Fa'ma	Fau-sti'na (3)	Fi-de'na

\* *Euthalia*.—Labbe observes, that this word does not come from the muse *Thalia*, as some suppose, but from the masculine *Euthalius*, as *Eulatia*, *Eumenia*, *Eustolia*, *Eutropia*, *Emmelia*, &c., which are professedly accented on the antepenultimate.—See Rule 29.



Fi-de'næ	Flo-ri-a'nus	Fu-ci'nus
Fi-den'ti-a	Flu-o'ni-a	Fu-fid'i-us
Fi'des	Fo'li-a	Fu'fi-us Gem'i-nus
Fi-dic'u-læ	Fon-te'i-a (5)	Ful-gi-na'tes
Fim'bri-a	Fon-te'i-us Cap'i-to	Ful-g'i-nus
Fir'mi-us	For'mi-æ	Ful'li-num, and
Fis-cel'lus	For-mi-a'num	Ful'gi-num
Fla-cel'li-a	For'nax	Ful'vi-a
Flac'cus	For-tu'na	Ful'vi-us
Fla-cil'la Æ'li-a	For'u-li	Fun-da'nus
Fla-min'i-a	Fo'rum Ap'pi-i	Fun'di (3)
Fla-min'i-us, or	Fran'ci (3)	Fu'ri-a
Flam-i-ni'nus	Fre-gel'la (7)	Fu'ri-æ
Fla'vi-a	Fre-ge'næ	Fu'ri-i (4)
Fla-vi-a'num	Fren-ta'ni (3)	Fu-ri'na
Fla-vin'i-a	Frig'i-dus	Fu-ri'næ
Fla-vi-ob'ri-ga	Fris'i-i (4)	Fu'ri-us
Fla'vi-us	Fron'ti-nus	Fur'ni-us
Flo'ra	Fron'to	Fus'cus
Flo-ra'li-a	Fru'si-no	Fu'si-a (11)
Flo'rus	Fu-ci'na	Fu'si-us (10)

GA	GA	GE
<b>GAB'A-LES</b>	Gal-i-læ'a	Ga-ril'i-us
Gab'a-za	Gal-lin-thi-a'di-a	Gar-git'ti-us
Ga-be'ne, and	Gal'li (3)	Gar-i'tes
Ga-bi-e'ne	Gal'li-a	Ga-rum'na
Ga-bi-e'nus	Gal-li-ca'nus	Gas'tron
Ga'bi-i (4)	Gal-li-e'nus	Gath'e-æ (4)
Ga-bi'na	Gal-li-na'ri-a	Ga-the'a-tas
Ga-bin'i-a	Gal-lip'o-lis	Gau'lus, Gau'le-on
Ga-bin-i-a'nus (20)	Gal-lo-græ'ci-a	Gau'rus
Ga-bin'i-us	Gal-lo'ni-us	Ga'us, Ga'os
Ga'des, and	Gal'lus	Ge-ben'na (9)
Gad'i-ra	Ga-max'us	Ge-dro'si-a (11)
Gad-i-ta'nus	Ga-me'li-a	Ge-ga'ni-i (4)
Gæ-sa'tæ	Gan-da-ri'tæ	Ge'la
Gæ-tu'li-a	Gan'ga-ma	Ge-la'nor
Gæ-tu'li-cus	Gan-gar'i-dæ	Gel'li-a
Ga-la'bri-i (4)	Gan'ges	Gel'li-as
Gal-ac-toph'a-gi (3)	Gan-nas'cus	Gel'li-us
Ga-læ'sus	Gan-y-me'de	Ge'lo, Ge'lon
Ga-lan'this	Gan-y-me'des	Ge'lo-i (3)
Gal'a-ta (7)	Gan'y-mede, (Eng.)	Ge-lo'nes, Ge-lo'ni
Gal'a-tæ	Ga-ræ'i-cum	Ge'los
Gal-a-tæ'a, and	Gar-a-man'tes	Ge-min'i-us
Gal-a-thæ'a	Gar-a-man'tis	Gem'i-nus
Ga-la'ti-a (10)	Gar'a-mas	Ge-na'bum
Ga-lax'i-a	Gar'a-tas	Ge-nau'ni
Gal'ba	Ga-re'a-tæ	Ge-ne'na
Ga-le'nus	Ga-re-ath'y-ra	Ge-ni'sus
Ga-le'o-læ	* Gar-ga'nus	Ge'ni-us
Ga-le'ri-a	Gar-ga'phi-a	Gen'se-ric
Ga-le'ri-us	Gar'ga-ra (7)	Gen'ti-us (10)
Ga-le'sus	Gar'ga-ris	Gen'u-a

\* *Garganus*.—And high *Garganus*, on th' Apulian plain,  
Is mark'd by sailors from the distant main.

Ge-nu'ci-us (10)	Gin-gu'num	Go-nip'pus
Ge-nu'sus	Gip'pi-us	Go-nœs'sa
Ge-nu'ti-a (11)	Gis'co	Go-nus'sa
Ge-or'gi-ca	Gla-di-a-to'ri-i (4)	Gor-di-a'nus
Geor'gics, (Eng.)	Gla'nis	Gor'di-um
Ge-phy'ra	Glaph'y-re, and	Gor'di-us
Ge-phyr'æ-i (3)	Glaph'y-ra	Gor-ga'sus
Ge-ra'ni-a	Glaph'y-rus	Gor'ge (8)
Ge-ran'thræ	Glau'ce	Gor'gi-as
Ge-res'ti-cus	Glau-cip'pe	Gor'go
Ger'gi-thum (9)	Glau-cip'pus	Gor'go-nes
Ger-go'bi-a	Glau'con	Gor-go'ni-a
Ge'ri-on	Glau-con'o-me	Gor-go'ni-us
Ger-ma'ni-a	Glau-co'pis	Gor-goph'o-ne
Ger-man'i-cus	Glau'cus	Gor-goph'o-ra
Ger-ma'ni-i (4)	Glau'ti-as	Gor'gus
Ge-ron'thræ	Gli'con	Gor-gyth'i-on
Ger'rhæ	Glis'sas	Gor'tu-æ
Ge'rus, and	Glyc'e-ra	Gor'tyn
Ger'rhus	Gly-ce'ri-um	Gor'tys
Ge'ry-on (9), and	Gly'con	Gor-ty'na
Ge-ry'o-nes	Glym'pes	Gor-tyn'i-a
Ges'sa-tæ	Gna'ti-a (13) (10)	Got'thi (3)
Ges'sus	Gni'dus	Grac'chus (12)
Ge'ta (9)	Gnos'si-a (10)	Gra-di'vus
Ge'tæ	Gnos'sis	Græ'ci (3)
Ge-tu'li-a	Gnos'sus	Græ'ci-a (11)
Gi-gan'tes	Gob-a-nit'i-o (10)	Græ'ci-a Mag'na
Gi-gar'tum	Go'bar	Græ-ci'nus
Gi'gis	Gob'a-res	Græ'cus
Gil'do	Gob'ry-as	Gra'i-us
Gil'lo	Gol'gi	* Gra-ni'cus, or
Gin-da'nes	Gom'phi	Gran'i-cus
Gin'des	Go-na'tas	Gra'ni-us
Gin'ge	Go-ni'a-des	Gra'ti-æ (10)

\* *Granicus*.—As Alexander's passing the river *Granicus* is a common subject of history, poetry, and painting, it is not wonderful that the common ear should have given into a pronunciation of this word more agreea-

Gra-ti-a'nus (21)	Gry-ne'um	Gym-na'si-a (11)
Gra-tid'i-a	Gry-ne'us	Gym-na'si-um (11)
Gra'ti-on (11)	Gry-ni'um	Gym-ne'si-æ (11)
Gra'ti-us (10)	Gy'a-rus, and	Gym'ne-tes
Gra'vi-i (4)	Gy'a-ros	Gym-nos-o-phus'tæ
Gra-vis'cæ	Gy'as	<i>Jim-nos'o-phists,</i>
Gra'vi-us	Gy-gæ'us	(Eng.) (9)
Gre-go'ri-us	Gy'ge	Gy-næ'ce-as
Grin'nes	Gy'ges (9)	Gyn-æ-co-thœ'nas
Gro'phus	Gy'es	Gyn'des
Gryl'lus	Gy-lip'pus	Gy-the'um

## HA

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<b>HA'BIS</b>	Ha'li-a	Ha-lo'ti-a (10)
Ha-dri-a-nop'o-lis	Ha-li-ac'mon (21)	Ha-lo'tus
Ha-dri-a'nus (23)	Ha-li-ar'tus (21)	Ha'lus
Ha-dri-at'i-cum	Hal-i-car-nas'sus	Hal-y-æ'tus
Hæ'mon	Ha-lic'y-æ (11) (24)	Hal-y-at'tes
Hæ-mo'ni-a	Ha-li'e-is	Ha'lys
Hæ'mus	Ha-lim'e-de	Ha-lyz'i-a (11)
Ha'ges	Hal-ir-rho'ti-us (10)	Ham-a-dry'a-des
Hag'no	Hal-i-ther'sus	Ha-max'i-a
Hag-nag'o-ra	Ha'li-us (20)	Ha-mil'car
Ha-læ'sus, and	Hal-i-zo'nes (21)	Ham'mon
Ha-le'sus	Hal'mus	Han'ni-bal
Hal'a-la	Hal-my-des'sus	Har'ca-lo
Hal-cy'o-ne (8)	Ha-loc'ra-tes	Har-ma-te'li-a
Ha'les	Ha-lo'ne	Har'ma-tris
Ha-le'si-us (11)	Hal-on-ne'sus	Ha-mil'lus

ble to English analogy than the true classical accent on the penultimate syllable. The accent on the first syllable is now so fixed, as to make the other pronunciation savour of pedantry.—See *Andronicus*.

Har-mo'di-us	Hec-a-tom'py-los	He-li-op'o-lis
Har-ma'ni-a	Hec'tor	He-lis'son
Har-mon'i-des	Hec'u-ba	He'li-us
Har'pa-gus	Hed'i-la	He-lix'us
Har-pal'i-ce	He-don'a-cum	He-lan'i-ce
Har-pa'li-on	Hed'u-i (3)	He-lan'i-cus
Har'pa-lus	He-dym'e-les	Hel-la-noc'ra-tes
Har-pal'y-ce (8)	He-gel'o-chus	Hel'las
Har-pal'y-cus	* He-ge'mon	Hel'le (8)
Har'pa-sa	Heg-e-si'nus	Hel'len
Har'pa-sus	Heg-e-si'a-nax	Hel-le'nes
Har-poc'ra-tes	He-ge'si-as	Hel-le-spon'tus
Har-py'i-æ (4)	Heg-e-sil'o-chus	Hel-lo'pi-a
<i>Har'pies</i> , (Eng.)	Heg-e-sin'o-us	Hel-lo'ti-a (10)
Ha-ru'spex	Heg-e-sip'pus	He-lo'ris
Has'dru-bal	Heg-e-sip'y-le	He-lo'rum, and
Ha-te'ri-us	Heg-e-sis'tra-tus	He-lo'rus
Hau'sta-nes	Heg-e-tor'i-des	He'los
Heb'do-le	Hel'e-na (7)	He-lo'tæ, and
He'be (8)	He-le'ni-a	He-lo'tes
He-be'sus	He-le'nor	Hel-ve'ti-a (10)
He'brus	Hel'e-nus	Hel-ve'ti-i (4)
Hec'a-le	He-ler'ni Lu'cus	Hel'vi-a
Hec-a-le'si-a	He-li'a-des	Hel'vi-i (4)
Hec-a-me'de	He-li-as'tæ	Hel-vi'na
Hec-a-tæ'us	Hel-i-ca'on	Hel'vi-us Cin'na
Hec'a-te (8), or	Hel'i-ce	He'lum
<i>Hec'ate</i> , (Eng.)	Hel'i-con	Hel'y-mus
Hec-a-te'si-a (11)	Hel-i-co-ni'a-des	He-ma'thi-on
Hec-a-tom-bo'i-a	Hel-i-co'nis	He-mith'e-a
Hec-a-tom-pho'ni-a	He-li-o-do'rus (21)	He'mon
Hec-a-tom'po-lis	† He-li-o-ga-ba'lus	He'mus

\* *Hegemon*.—Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

† *Hellogabalus*.—This word is accented on the penultimate syllable by Labbe and Lempriere; but in my opinion more agreeably to the general ear by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

Hen'e-ti (3)	He're-us	He-ro-di-a'nus (21)
He-ni'o-chi (3)	He-ril'lus	He-rod'i-cus
He-phæs'ti-a	Her'i-lus	He-rod'o-tus
He-phæs'ti-i (4)	Her'ma-chus	Her'o-es
He-phæs'ti-o	Her'mæ	He-ro'is
He-phæs'ti-on (11)	Her-mæ'a	He'ron
Hep-ta-pho'nos	Her-mæ'um	He-roph'i-la
Hep-tap'o-lis	Her-mag'o-ras	He-roph'i-lus
Hep-tap'y-los	Her-man-du'ri	He-ros'tra-tus
He'ra (7)	Her-man'ni	Her'pa
Her-a-cle'a	Her-maph-ro-di'tus	Her'se
Her-a-cle'i-a	Her-ma-the'na	Her-sil'i-a
He-rac'le-um	Her-me'as	Her'tha, and
He-rac-le-o'tes	Her-me'i-as	Her'ta
Her-a-cli'dæ	Her'mes	Her'u-li
Her-a-cli'dis	Her-me-si'a-nax	He-sæ'nus
Her-a-cli'des	Her-mi'as	He-si'o-dus
* Her-a-cli'tus	Her-min'i-us	He'zhe-od (Eng.) (10)
He-rac'li-us	Her-mi'o-ne	He-si'o-ne
He-ræ'a	Her-mi-o'ni-æ	Hes-pe'ri-a
He-ræ'um	Her-mi-on'i-cus Si'	Hes-per'i-des
Her-bes'sus	nus	Hes'pe-ris
Her-ce'i-us	Her-mip'pus	Hes-per'i-tis
Her-cu-la'ne-um	Her-moc'ra-tes	Hes'pe-rus
Her'cu-les	Her-mo-do'rus	Hes'ti-a
Her-cu'le-um	Her-mog'e-nes	Hes-ti-æ'a (7)
Her-cu'le-us	Her-mo-la'us	He'sus
Her-cy'na	Her-mo-ti'mus	He-sych'i-a
Her-cyn'i-a	Her-mun-du'ri	He-sych'i-us
Her-do'ni-a	Her'mus	He-tric'u-lum
Her-do'ni-us	Her'ni-ci (4)	He-tru'ri-a
He-ren'ni-us Se-ne'	He'ro	Heu-rip'pa
ci-o	He-ro'des	Hex-ap'y-lum

\* *Heraclitus*.—This name of the weeping philosopher is so frequently contrasted with that of Democritus, the laughing philosopher, that we are apt to pronounce both with the same accent; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former word.

Hi-ber'ni-a, and	Hi-mil'co	Hip-po-da-mi'a (30)
Hy-ber'ni-a	Hip-pag'o-ras	Hip-pod'a-mus
Hi-bril'des	Hip-pal'ci-mus	Hip-pod'i-ce
Hic-e-ta'on (24)	Hip'pa-lus	Hip-pod'ro-mus
<i>Hic-e-ta'on</i>	Hip-par'chi-a (12)	Hip'po-la
Hi-ce'tas	Hip-par'chus	Hip-pol'o-chus
Hi-emp'sal	Hip-pa-ri'nus	Hip-pol'y-te (8)
Hi'e-ra	Hip-pa'ri-on	Hip-pol'y-tus
Hi-e-rap'o-lis	Hip'pa-sus	Hip-pom'a-chus
Hi'e-rax	Hip'pe-us	Hip-pom'e-don
Hi'e-ro	Hip'pi (3)	Hip-pom'e-ne
Hi-e-ro-ce'pi-a	Hip'pi-a	Hip-pom'e-nes
Hi-er'o-cles	Hip'pi-as	Hip-po-mol'gi
Hi-e-ro-du'lum	Hip'pis	Hip'pon, and Hip'po
Hi-er-om'ne-mon	Hip'pi-us	Hip-po'na
Hi-e-ron-e'sos	Hip'po	Hip'po-nax
Hi-e-ron'i-ca (30)	Hip-pob'o-tes	Hip-po-ni'a-tes
Hi-er-on'i-cus	Hip-pob'o-tus	Hip-po'ni-um
Hi-e-ron'y-mus	Hip-po-cen-tau'ri	Hip-pon'o-us
Hi-e-roph'i-lus	Hip-poc'o-on	Hip-pop'o-des
Hi-e-ro-sol'y-ma	Hip-po-cor-ys'tes	Hip-pos'tra-tus
Hig-na'ti-a Vi'a	Hip-poc'ra-tes	Hip-pot'a-des
Hi-la'ri-a	Hip-po-cra'ti-a (11)	Hip'po-tas, or
Hi-la'ri-us	* Hip-po-cre'ne (7)	Hip'po-tes
Hi-mel'la	Hip-pod'a-mas	Hip-poth'o-e
Him'e-ra	Hip-pod'a-me	Hip-poth'o-on

\* *Hippocrene*.—Nothing can be better established than the pronunciation of this word in four syllables according to its original; and yet such is the licence of English poets, that they not unfrequently contract it to three. Thus COOKE, *Hesiod. Theog.* v. 9.

And now to *Hippocrene* resort the fair;  
Or, Olmius, to thy sacred spring repair.

And a late translator of the Satires of Persius;

Never did I so much as sip,  
Or wet with *Hippocrene* a lip.

This contraction is inexcusable, as it tends to embarrass pronunciation, and lower the language of poetry.



Hip-poth-o-on'tis	Ho'ræ	Hy'dra
Hip-poth'o-us	Hor-a-pol'lo	I y-dra'mi-a (30)
Hip-po'ti-on (11)	Ho-ra'ti-us	Hy-dra-o'tes
Hip-pu'ris	<i>Hor'ace</i> , (Eng.)	Hy-droch'o-us
Hip'pus	Hor'ci-as (10)	Hy-dro-pho'ri-a
Hip'si-des	Hor-mis'das	Hy'drus
Hi'ra	Ho-ra'tus	Hy-dru'sa
Hir-pi'ni (4)	Hor-ten'si-a (10)	Hy'e-la
Hir-pi'nus, Q.	Hor-ti'num	Hy-emp'sal
Hir'ti-a (10)	Hor-ten'si-us (10)	Hy-et'tus
Hir'ti-us Au'lus	Hor-to'na	Hy-ge'i-a
Hir'tus	Ho'rus	Hy-gi'a-na
His'bon	Hos-til'i-a	Hy-gi'nus
His-pa'ni-a	Hos-til'i-us	Hy'la, and Hy'las
His-pel'lum	Hun-ne-ri'cus	Hy-lac'i-des
His'po	Hun-ni'a-des	Hy-lac'tor
His-pul'la	Hy-a-cin'thi-a	Hy-læ'us
His-tas'pes	Hy-a-cin'thus	Hy'las
His'ter, Pa-cu'vi-us	Hy'a-des	Hy'lax
His-ti-æ'a	Hy-ag'nis	Hy'læ
His-ti-æ'o-tis	Hy'a-la	Hyl'i-as
His-ti-æ'us	Hy-am'po-lis	Hyl-la'i-cus
His'tri-a	Hy-an'thes	Hyl'lus
Ho'di-us	Hy-an'tis	Hy-lon'o-me
Hol'o-cron	Hy-ar'bi-ta	Hy-loph'a-gi (3)
Ho-me'rus	Hy'as	Hym-e-næ'us, and
<i>Ho'mer</i> , (Eng.)	Hy'bla	Hy'men
Hom'o-le	* Hy-bre'as, or	Hy-met'tus
Ho-mo'le-a	Hyb're-as	Hy-pæ'pa
Hom-o-lip'pus	Hy-bri'a-nes	Hy-pæ'si-a (11)
Hom-o-lo'i-des	Hyc'ca-ra	Hyp'a-nis
Ho-mon-a-den'ses	Hy'da, and Hy'de	Hyp-a-ri'nus
Ho-no'ri-us	Hyd'a-ra	Hy-pa'tes
Ho'ra	Hy-dar'nes	Hyp'a-tha
Ho-rac'i-tæ (24)	Hy-das'pes	Hy-pe'nor

\* *Hybreas*.—Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly, on the antepenultimate.

Hy-pe-ra'on	Hyp'sa	Hyr'e-us
Hy-per'bi-us	Hyp-se'a	Hyr-mi'na
Hyp-er-bo're-i	Hyp-se'nor	Hyr'ne-to, and
Hy-pe're-a, and	Hyp-se'us	Hyr'ne-tho
Hy-pe'ri-a	Hyp-si-cra-te'a	Hyr-nith'i-um
Hyp-e-re'si-a (11)	Hyp-sic'ra-tes	Hyr'ta-cus
Hy-per'i-des	Hyp-sip'y-le	Hys'i-a (11)
Hy-pe-ri'on (29)	Hyr-ca'ni-a	Hys'pa
Hyp-erm-nes'tra	Hyr-ca'num ma're	Hys'sus, and
Hy-per'o-chus	Hyr-ca'nus	Hys'si (3)
Hy-per-och'i-des	Hyr'i-a	Hys-tas'pes
Hy-phæ'us	Hy-ri'e-us, and	Hys-ti-e'us

## IA

## IB

## IC

I'A	I-ap-e-ron'i-des	I-be'ri-a
I-ac'chus	* I-ap'e-tus	I-be'rus
I-a'der	I-a'pis	I'bi (3)
I-a-le'mus	I-a-pyg'i-a	I'bis
I-al'me-nus	I-a'pyx	Ib'y-cus
I-al'y-sus	I-ar'bas	I-ca'ri-a
I-am'be	I-ar'chas, and	I-ca'ri-us
I-am'bli-cus	Jar'chas	Ic'a-rus
I-am'e-nus	I-ar'da-nus	Ic'ci-us (10)
I-am'i-dæ	I-as'i-des	Ic'e-los
Ja-nic'u-lum	I-a'si-on (11), and	I-ce'ni
I-a-ni'ra	I-a'si-us	Ic'e-tas
I-an'the	Ja'son	Ich'næ
I-an'the-a	I'a-sus	Ich-nu'sa
Ja'nus	I-be'ri	Ich-o-nu'phis

\* *Iapetus*.—Son of *Iüpetus*, o'er-subtle go  
And glory in thy artful theft below.

COOKE'S *Hesiod*.

Ich-thy-oph'a-gi (3)	I-dæ'us	Id'mon
Ich'thys	Id'a-lus	I-dom'e-ne (8)
I-cil'i-us	Id-an-thyr'sus	I-dom-e-ne'us, or
Ic'i-us (10)	I-dar'nes	† I-dom'e-neus
I'cos	I'das	I-do'the-a
Ic-ti'nus	* Id'e-a (28)	I-dri'e-us
I'da	I-des'sa	I-du'be-da
I-dæ'a	I-dit-a-ri'sus	I-du'me, and

\* *Idea*.—This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek *ιδέα* in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and, according to this analogy, *idea* ought to have the accent on the first syllable, and that syllable short, as the first of *idiot*. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and therefore, that it ought to have the accent on the first syllable; and, according to our own analogy, that syllable ought to be short, unless the penultimate in the Greek is a diphthong, and then, according to general usage, it ought to have the accent.

† *Idomeneus*.—The termination of nouns in *eus* was, among the ancients, sometimes pronounced in two syllables, and sometimes, as a diphthong, in one. Thus Labbe tells us, that *Achilleüs*, *Agyleüs*, *Phalareüs*, *Apsirteüs*, are pronounced commonly in four syllables, and *Nereüs*, *Orpheüs*, *Porteüs*, *Tereüs*, in three, with the penultimate syllable short in all; but that these words, when in verse, have generally the diphthong preserved in one syllable:

*Eumenidum veluti demens videt agmina Pentheus. VIRG.*

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

*Naiadum cœtu, tantum non Orpheüs Hebrum  
Pœnaque respectus, et nunc manet Orpheüs in te.*

The best rule, therefore, that can be given to an English reader is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom'e-neus* to *I-dom-e-ne'us*, whether in verse or prose.

Id-u-me'a	Il-li-tur'gis	In'di-a
I-dy'i-a	Il-lyr'i-cum	In-dig'e-tes
Jen'i-sus	Il'ly-ris, and	In-dig'e-ti (3)
Je'ra	Il-lyr'i-a	In'dus
Je-ro'mus, and	Il-lyr'i-cus Si'nus	I'no (1)
Je-ron'y-mus	Il-lyr'i-us	I-no'a (7)
Je-ru'sa-lem	Il'u-a (7)	I-no'pus
I-e'tæ	I-lyr'gis	I-no'us
Ig'e-ni	I'lus	I-no res
Ig-na'ti-us (10)	I-man-u-en'ti-us (10)	In'su-bres
Il-a'i-ri	† Im'a-us	In-ta-pher'nes
Il'ba	Im'ba-rus	In-te-ram'na
Il-e-ca'o-nes, and	Im-brac'i-des	In-ter-ca'ti-a (11)
Il-e-ca-o-nen'ses	Im-bras'i-des	In'u-us
I-ler'da	Im'bra-sus	I-ny'cus
Il'i-a, or Rhe'a	Im'bre-us	I'o (1)
I-li'a-ci Lu'di (3)	Im'bri-us	I-ob'a-tes, and
I-li'a-cus	Im-briv'i-um	Jo-ba'tes
I-li'a-des	Im'bros	I'o-bes
Il'i-as	In'a-chi (3) (12)	Jo-cas'ta
Il'i-on	I-na'chi-a	I-o-la'i-a
I-li'o-ne	I-nach'i-dæ	I'o-las, or
Il-i'o'ne-us, or	I-nach'i-des	I-o-la'us
* I-li'o-neus	I-na'chi-um	I-ol'chos
I-lis'sus	In'a-chus (12)	I'o-le (1) (8)
I-lith-y-i'a	I-nam'a-mes	I'on
Il i-um, or	I-nar'i-me (8)	I-o'ne (8)
Il'i-on	In'a-rus	I-o'nes
Il-lib'e-ris	In-ci-ta'tus	I-o'ni-a
Il-lip'u-la	In-da-thyr'sus	I-o'pas

\* See *Idomeneus*.

† *Imaus*.—All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the penultimate syllable:

As when a vulture on *Imaiis* bred,  
Whose snowy ridge the roving Tartar bounds.

I'o-pe, and	Jo-se'phus Fla'vi-us	Iph'i-cles
Jop'pa	Jo-vi-a'nus	I-phic'ra-tes
I'o-phon	Jo'vi-an (Eng.)	I-phid'a-mus
Jor-da'nes	Ip'e-pæ	Iph-i-de-mi'a
Jor-nan'des	Iph-i-a-nas'sa	* Iph-i-ge-ni'a
I'os	Iph'i-clus, or	

\* *Iphigenia*.—The antepenultimate syllable of this word had been in quiet possession of the accent for more than a century, till some Greekings of late have attempted to place the stress on the penultimate in compliment to the original *Ἰφιγένεια*. If we ask our innovators on what principles they pronounce this word with the accent on the *i*, they answer, because the *i* stands for the diphthong *ει*, which, being long, must necessarily have the accent on it: but it may be replied, this was indeed the case in the Latin language, but not in the Greek, where we find a thousand long penultimates without the accent. It is true, one of the vowels which composed a diphthong in Greek, when this diphthong was in the penultimate syllable, generally had an accent on it, but not invariably; for a long penultimate syllable did not always attract the accent in Greek as it did in Latin. An instance of this, among thousands, is that famous line of dactyls in Homer's *Odyssey*, expressing the tumbling down of the stone of Sisyphus:

*Αὖτις ἔπειτα πέδονδε κυλίνδετο λαῶας ἀναιδής.* *Odys. b. 11.*

Another striking instance of the same accentuation appears in the two first verses of the *Iliad*:

*Μῆνιν ἄειδε Θεὰ Πηληϊάδεω, Ἀχιλλῆος  
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν.*

I know it may be said that the written accents we see on Greek words are of no kind of authority, and that we ought always to give accent to penultimate long quantity, as the Latins did. Not here to enter into a dispute about the authority of the written accents, the nature of the acute, and its connexion with quantity, which has divided the learned of Europe for so many years—till we have a clearer idea of the nature of the human voice, and the properties of speaking sounds, which alone can clear the difficulty—for the sake of uniformity, perhaps it were better to adopt the prevailing mode of pronouncing Greek proper names like the Latin, by making the quantity of the penultimate syllable the regulator of the accent, though contrary to the genius of Greek accentuation, which made the ultimate syllable its regulator; and if this syllable was long, the accent could never rise higher than the penultimate.

* Iph-i-me-di'a	Ir-e-næ'us	I-sar'chus (12)
I-phim'e-don	I-re'sus	I-sau'ri-a
Iph-i-me-du'sa	I'ris	I-sau'ri-cus
I-phim'o-c (8)	I'rus	I-sau'rus
I-phim'o-us	Is'a-das	Is-che'ni-a (12)
I'phis	I-sæ'a (7)	Is-cho-la'us
I-phit'i-on (11)	I-sæ'us	Is-com'a-chus
Iph'i-tus	Is'a-mus	Is-chop'o-lis
Iph'thi-me	I-san'der	Is'i-a (10)
Ip-sæ'a (29)	I-sa'pis	Is-de-ger'des
I'ra (1) (7)	I'sar, and Is'a-ra	Is-i-do'rus
I-re'ne	I'sar, and I-sæ'us	Is'i-dore, (Eng.)

Perhaps in language, as in laws, it is not of so much importance that the rules of either should be exactly right, as that they should be certainly and easily known; so the object of attention in the present case is not so much what ought to be done, as what actually is done; and as pedantry will always be more pardonable than *illiteracy*, if we are in doubt about the prevalence of custom, it will always be safer to lean to the side of Greek or Latin than of our own language.

\* *Iphimedia*.—This and the foregoing word have the accent on the same syllable, but for what reason cannot be easily conceived. That Iphigenia, having the diphthong *ei* in its penultimate syllable, should have the accent on that syllable, though not the soundest, is at least a plausible reason; but why should our prosodists give the same accent to the *i* in *Iphimedia*? which coming from *Ἰφι* and *μεδία*, has no such pretensions. If they say it has the accent in the Greek word, it may be answered, this is not esteemed a sufficient reason for placing the accent in *Iphigenia*; besides, it is giving up the sheet-anchor of modern prosodists, the quantity, as the regulator of accent. We know it was an axiom in Greek prosody, that when the last syllable was long by nature, the accent could not rise beyond the penultimate; but we know too that this axiom is abandoned in *Demosthenes*, *Aristoteles*, and a thousand other words. The only reason therefore that remains for the penultimate accentuation of this word is, that this syllable is long in some of the best poets. Be it so. Let those who have more learning and leisure than I have find it out. In the interim, as this may perhaps be a long one, I must recur to my advice under the last word; though Ainsworth has, in my opinion, very properly left the penultimate syllable of both these words short, yet those who affect to be thought learned will always find their account in departing as far as possible from the analogy of their own language in favour of Greek and Latin.

I'sis  
 Is'ma-rus, and  
     Is'ma-ra  
 Is-me'ne (8)  
 Is-me'ni-as  
 Is-men'i-des  
 Is-me'nus  
 I-soc'ra-tes  
 Is'sa (7)  
 Is'se (8)  
 Is'sus  
 Is'ter, and Is'trus  
 Ist'hmi-a  
 Ist'hmi-us  
 Ist'hmus  
 Is-ti-æ'o-tis  
 Is'tri-a  
 Is-trop'o-lis  
 I'sus  
 I-ta'li-a (7)  
*It'a-ly*, (Eng.)  
 I-tal'i-ca  
 I-tal'i-cus  
 It'a-lus

I-tar'gris  
 It'e-a (20)  
 I-tem'a-les  
 Ith'a-ca  
 I-thob'a-lus  
 I-tho'me  
 Ith-o-ma'i-a  
 I-tho'mus  
 Ith-y-phal'lus  
 I-to'ni-a (7)  
 I-to'nus  
 It-u-ræ'a  
 I-tu'rum  
 It'y-lus  
 It-y-ræ'i (3)  
 I'tys  
 Ju'ba  
 Ju-dæ'a  
 Ju-gan'tes  
 Ju-ga'ri-us  
 Ju-gur'tha  
 Ju'li-a (7)  
 Ju-li'a-des  
 Ju-li-a'nus

*Ju'li-an*, (Eng.)  
 Ju'li-i (4)  
 Ju-li-o-ma'gus  
 Ju-li-op'o-lis  
 Ju'iis  
 Ju'ii-us Cæ'sar  
 I-u'lus  
 Ju'ni-a (7)  
 Ju'no  
 Ju-no-na'li-a  
 Ju-no'nes  
 Ju-no'ni-a  
 Ju-no'nis  
 Ju'pi-ter  
 Jus-ti'nus  
 Ju-tur'na  
 Ju-ve-na'lis  
*Ju've-nal*, (Eng.)  
 Ju-ven'tas  
 Ju-ver'na, or  
     Hi-ber'ni-a  
 Ix-ib'a-tæ  
 Ix-i'on  
 Ix-i-on'i-des



LA	LA	LA
LA-AN'DER	La'co (1)	Lag'i-des
La-ar'chus	La-cob'ri-ga	La-cin'i-a
Lab'a-ris	La-co'ni-a, and	La'gus
Lab'da	La-con'i-ca	La-gu'sa
Lab'da-cus	Lac'ra-tes	La-gy'ra (6)
Lab'da-lon	Lac'ri-nes	La-i'a-des (3)
La'be-o	Lac-tan'ti-us (10)	La'i-as
La-be'ri-us	Lac'ter	La'is
La-bi'ci (4)	Lac'y-des	La'i-us
La-bi'cum	Lac'y-dus (24)	Lal'a-ge
La-bi-e'nus	La'das	La-las'sis
Lab-i-ne'tus	La'de (8)	Lam'a-chus
La-bo'bi-us	La'des	La-mal'mon
La-bob'ri-gi (3)	La'don	Lam-bra'ni (3)
La-bo'tas	Læ'laps	Lam'brus
La-bra'de-us	Læ'li-a	La'mi-a
Lab-y-rin'thus	Læ-li-a'nus	La-mi'a-cum bel'lum
La-cæ'na	Læ'li-us, C.	La'mi-æ
Lac-e-dæ'mon	Læ'na, and	La'mi-as Æ'li-us
Lac-e-dæ-mo'ni-i	Le-æ'na	La-mi'rus
Lac-e-dæm'o-nes	Læ'ne-us	Lam'pe-do
<i>Lac-e-de-mo'ni-ans,</i>	Læ'pa Mag'na	Lam-pe'ti-a (10)
(Eng.)	La-er'tes	Lam'pe-to, and
La-cer'ta	La-er'ti-us Di-og'e-	Lam'pe-do
Lach'a-res	nes	Lam'pe-us, and
La'ches (1) (12)	Læ-stryg'o-nes	Lam'pi-a
* Lach'e-sis	Læ'ta	Lam'pon, Lam'pos,
Lac'i-das	Læ-to'ri-a	or Lam'pus
La-ci'des	Læ'tus	Lam-po-ne'a
La-cin'i-a	Læ'vi (3)	Lam-po'ni-a, and
La-cin-i-en'ses	Læ-vi'nus	Lam-po'ni-um
La-cin'i-um	La-ga'ri-a	Lam-po'ni-us
Lac'mon	La'gi-a (20)	Lam-prid'i-us

\* *Lachesis*.—*Clotho* and *Lachesis*, whose boundless sway,  
With *Atropos* both men and gods obey.

COOKE'S *Hesiod. Theog.* v. 535.



Æ'li-us	La-om-e-don'te-us	Lar-to-læt'a-ni
Lam'pro-cles	La-om-e-don-ti'a-dæ	Lar'væ
Lam'prus	La-on'o-me (8)	La-rym'na
Lamp'sa-cus, and	La-on-o-me'ne	La-rys'i-um (11)
Lamp'sa-chum	La-oth'o-e (8)	Las'si-a (10)
Lamp-te'ri-a	La'o-us	Las'sus, or
Lam'pus	Lap'a-thus	La'sus
La'mus	Laph'ri-a	Las'the-nes
Lam'y-rus	La-phys'ti-um	Las-the'ni-a, or
La-nas'sa	La-pid'e-i	† Las-the-ni'a
Lan'ce-a (10)	La-pid'e-us	Lat'a-gus
Lan'ci-a (10)	Lap'i-thæ	Lat-e-ra'nus Plau'tus
Lan'di-a	Lap-i-thæ'um	La-te'ri-um
Lan'gi-a	Lap'i-tho	La-ti-a'lis
Lan-go-bar'di (3)	Lap'i-thus	La-she-a'lis
La-nu'vi-um	La'ra, or La-ran'da	La-ti-a'ris
La-o-bo'tas, or	La-ren'ti-a, and	La-she-a'ris
Lab'o-tas	Lau-ren'ti-a (10)	La-ti'ni (3) (4)
La-oc'o-on	La'res	La-tin'i-us
La-od'a-mas	Lar'ga	La-ti'nus
La-o-da'mi-a (30)	Lar'gus	La'ti-um
La-od'i-ce (8)	La-ri'des	La'she-um
La-od-i-ce'a	La-ri'na	La'ti-us (10)
La-od-i-ce'ne	La-ri'num	Lat'mus
La-od'o-chus	La-ris'sa	La-to'i-a
La-og'o-nus	La-ris'sus	La-to'us
La-og'o-ras	La'ri-us	La-to'is
La-og'o-re (8)	Lar'nos	La-to'na
* La-o-me-di'a (30)	La-ro'ni-a	La-top'o-lis
La-om'e-don	Lar'ti-us Flo'rus	La'tre-us

\* *Laomedia*.—Evagore, *Laomedia* join,

And thou Polynome, the num'rous line.

COOKE'S *Hesiod. Theog.* v. 399.

See *Iphigenia*.

† *Lasthenia*.—All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable; and though English analogy would prefer the accent on the antepenultimate, we must necessarily yield to such a decided superiority of votes for the penultimate in a word so little anglicised by use. See *Iphigenia*.

Lau-do'ni-a	Le-be'na	* Le-on'a-tūs
La-ver'na	Le-bin'thos, and	Le-on'i-das
Lau-fel'la	Le-byn'thos	Le-on'ti-um, and
Lav-i-a'na (7)	Le-chæ'um	Le-on-ti'ni (4)
La-vin'i-a	Lec'y-thus (24)	Le-ont'-ceph'a-lus
La-vin'i-um, or	Le'da	Le-on'ton, or
La-vi'num	Le-dæ'a	Le-on-top'o-lis
Lau'ra	Le'dus	Le-on-tych'i-des
Lau're-a	Le'gi-o	Le'os
Lau-ren-ta'li-a	Le'i-tus (4)	Le-os'the-nes
Lau-ren'tes a'gri	Le'laps	Le-o-tych'i-des
Lau-ren'ti-a (10)	Le'l'e-ges	Lep'i-da
Lau-ren-ti'ni (4)	Le'lex	Lep'i-dus
Lau-ren'tum	Le-man'nus	Le-phyr'i-um
Lau-ren'ti-us (10)	Lem'nos	Le-pi'aus
Lau'ri-on	Le-mo'vi-i (3)	Le-pon'ti-i (4)
Lau'ron	Lem'u-res	* Le'pre-os
La'us Pom-pe'i-a	Le-mu'ri-a, and	Le'pri-um
Lau'sus	Le-mu-ra'li-a	Lep'ti-nes
Lau'ti-um (10)	Le-næ'us	Lep'tis
Le'a-des	Len'tu-lus	Le'ri-a
Le-æ'i (3)	Le'o	Le-ri'na
Le-æ'na	Le-o-ca'di-a	Ler'na
Le-an'der	Le-o-co'ri-on	Le'ro
Le-an'dre	Le-oc'ra-tes	Le'ros
Le-an'dri-as	Le-od'a-mas	Les'bus, or
Le-ar'chus (12)	Le-od'o-cus	Les'bos
Leb-a-de'a	Le-og'o-ras	Les'ches (12)
Leb'e-dus, or	Le'on	Les-tryg'o-nes
Leb'e-dos	Le-o'na	Le-ta'num

\* *Leonatus*.—In the accentuation of this word I have followed Labbe and Lempriere: the former of whom says—*Quamquam de hac voce amplius cogitandum cum eruditis viris existimem*—Till, then, these learned men have considered this word, I think we may be allowed to consider it as formed from the Latin *leo* and *natus* lion-born, and as the *a* in *natus* is long, no shadow of reason can be given why it should not have the accent. This is the accentuation constantly given to it in the play of *Cymbeline*, and is in my opinion the best.

Le-thæ'us	Lib'e-ra (20)	Li-gu'ri-a
Le'the	Lib-er-a'li-a	Lig-u-ri'nus
Le'tus	Li-ber'tas	Li'gus (18)
Le-va'na (7)	Li-be'thra	Lig'y-es
Leu'ca	Li-beth'ri-des	Li-gyr'gum
Leu'cas	Lib'i-ci, Li-be'ci-i	Li-læ'a
Leu-ca'tes	Lib-i-ti'na	Lil-y-bæ'um
Leu-ca'si-on (11)	Li'bo (1)	Li-mæ'a
Leu-cas'pis	Li'bon	Li-me'ni-a
Leu'ce	Lib-o-phœ-ni'ces	Lim'næ
Leu'ci (3)	Li'bri (4)	Lim-næ'um
Leu-cip'pe	Li-bur'na	Lim-na-tid'i-a
Leu-cip'pi-des	Li-bur'ni-a	Lim-ni'a-ce
Leu-cip'pus	Li-bur'ni-des	Lim-ni-o'tæ
Leu'co-la	Li-bur'num ma're	Lim-no'ni-a
Leu'con	Li-bur'nus	Li'mon
Leu-co'ne (8)	Libs	Lin-ca'si-i (4)
Leu-co'nes	Lib'y-a	Lin'dus
Leu-con'o-e	Lib'y-cum ma're	Lin'go-nes
Leu-cop'e-tra	Lib'y-cus, and	Lin-ter'na pa'lus
Leu'co-phrys	Li-bys'tis	Lin-ter'num
Leu-cop'o-lis	Li'bys	Li'nus
Leu'cos	Li-bys'sa	Li'o-des
Leu-co'si-a (11)	Lic'a-tes	Lip'a-ra
Leu-co-syr'i-i (4)	Li'cha	Lip'a-ris
Leu-coth'o-e, or	Li'chas (1)	Liph'lum
Leu-co'the-a	Li'ches	Lip-o-do'rus
Leuc'tra	Li-cin'i-a	Li-quen'ti-a
Leuc'trum	Li-cin'i-us	Lir-cæ'us
Leu'cus	Li-ci'nus	Li-ri'o-pe
Leu-cy-a'ni-as	Li-cym'ni-us	Li'ris
Le-vi'nus	Li'de (18)	Li-sin'i-as
Leu-tych'i-des	Li-ga'ri-us	Lis'son
Lex-o'vi-i (4)	Li-ge'a	Lis'sus
Li-ba'ni-us	Li'ger	Lis'ta
Lib'a-nus	Li'ger, or Lig'e-ris	Lit'a-brum
Lib-en-ti'na	Lig'o-ras	Lit'a-na
Li'ber	Lig'u-res	Li-tav'i-cus

Li-ter'num	Lon-gim'a-nus	Lu-ci-a'nus
Lith-o-bo'li-a	Lon-gi'nus	<i>Lu'ci-an</i> , (Eng.)
Li'thrus	Lon-go-bar'di	Lu'ci-fer
Li-tu'bi-um	Lon'gu-la	Lu-cil'i-us
Lit-y-er'sas	Lon-gun'ti- <del>ga</del>	Lu-cil'la
Liv'i-a Dru-sil'la	Lor'di (3)	Lu-ci'na
Liv-i-ne'i-us	Lor'y-ma	* Lu'ci-a
Li-vil'la	Lo'tis, or Lo'tos	Lu'ci-us (10)
Li'vi-us	Lo-toph'a-gi (3)	Lu-cre'ti-a (10)
<i>Liv'y</i> , (Eng.)	Lo'us, and A'o-us	Lu-cret'i-lis
Lo'bon	Lu'a (7)	Lu-cre'ti-us (10)
Lo'ce-us (10)	Lu'ca	Lu-cri'num
Lo'cha	Lu'ca-gus (20)	Lu-cri'nus
Lo'chi-as	Lu-ca'ni (3)	Luc-ta'ti-us (10)
Lo'cri	Lu-ca'ni-a	Lu-cul'le-a
Lo'cris	Lu-ca'ni-us	Lu-cul'lus
Lo-cus'ta	Lu-ca'nus	Lu'cu-mo (20)
Lo-cu'ti-us (10)	<i>Lu'can</i> , (Eng.)	Lu'cus
Lol'li-a Pau-li'na	Lu-ca'ri-a, or	Lug-du'num
Lol-li-a'nus	Lu-ce'ri-a	Lu'na (7)
Lol'li-us	Luc-ce'i-us	Lu'pa
Lon-di'num	Lu'ce-res	† Lu-per'cal
<i>Lon'don</i> , (Eng.)	Lu-ce'ri-a	Lu-per-ca'li-a
Lon-ga-re'nus	Lu-ce'ti-us (10)	Lu-per'ci (3)

\* *Lucia*.—Labbe cries out loudly against those who accent this word on the penultimate, which, as a Latin word, ought to have the accent on the antepenultimate syllable. If once, says he, we break through rules, why should we not pronounce *Ammia*, *Anastasia*, *Cecilia*, *Leocadia*, *Natalia*, &c. with the accent on the penultimate, likewise?—This ought to be a warning against our pronouncing the West-India island *St. Lu'cia* as we sometimes hear it—*St. Luci'a*.

† *Lupercal*.—This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says,

You all did see that on the *Lu'percal*  
I thrice presented him a kingly crown—

we ought to preserve it.—Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this

Lu-per'cus	Ly-cim'ni-a	Lyn-ce'us
Lu'pi-as, or Lu'pi-a	Ly-cis'cus	Lyn'cus, Lyn-cæ'us,
Lu'pus	Lyc'i-us (10)	or Lynx
Lu-si-ta'ni-a	Lyc-o-me'des (20)	Lyn-ci'dæ
Lu-so'nes	Ly'con	Lyr'cæ
Lus'tri-cus	Ly-co'ne (8)	Lyr-cæ'us
Lu-ta'ti-us	Lyc'o-phron	Lyr-ce'a
Lu-te'ri-us	Ly-cop'o-lis	Lyr'cus
Lu-te'ti-a (10)	Ly-co'pus	Lyr-nes'sus
Lu-to'ri-us	Ly-co'ri-as	Ly-san'der
Ly-æ'us	Ly-co'ris	Ly-san'dra
Ly'bas	Ly-cor'mas	Ly-sa'ni-as
Lyb'y-a, or	Ly-cor'tas	Ly'se (8)
Ly-bis'sa	Lyc-o-su'ra	Ly-si'a-des
Lyc'a-bas	Lyc'tus	Lys-i-a-nas'sa
Lyc'a-be'tus	Ly-cur'gi-des	Ly-si'a-nax
Ly-cæ'a	Ly-cur'gus	Lys'i-as (11)
Ly-cæ'um	Ly'cus	Lys'i-cles
Ly-cæ'us	Ly'de (8)	Ly-sid'i-ce
Ly-cam'bes	Lyd'i-a	Ly-sim'a-che
Ly-ca'on	Lyd'i-as	Lys-i-ma'chi-a
Lyc-a-o'ni-a	Lyd'i-us	Ly-sim'a-chus
Ly'cus	Ly'dus	Lys-i-mach'i-des
Ly-cas'te	Lyg'da-mis, or	Lys-i-me'li-a
Ly-cas'tum	Lyg'da-mus	Ly-sin'o-e (8)
Ly-cas'tus	Lyg'i-i (4)	Ly-sip'pe
Ly'ce (8)	Ly'gus	Ly-sip'pus
Ly'ces	Ly-mi're	Ly'sis
Ly-ce'um	Ly'max	Ly-sis'tra-tus
Lych-ni'des	Lyn-ci'des	Ly-sith'o-us
Lyc'i-a (10)	Lyn-ces'tæ	Ly'so
Lyc'i-das	Lyn-ces'tes	Ly-tæ'a
Ly-cim'na	Lyn-ces'ti-us	Ly-za'ni-as

place, and pronounced it *Luper'cal*, which grated every ear that heard him.

## MÆ

## MA

## MA

<b>MA'CÆ</b>	Mæ'non	Mal'li-us
Ma'car	Mæ-o'ni-a	Mal'los
Ma-ca're-us	Mæ-on'i-dæ	Mal-thi'nus
Ma-ca'ri-a	Mæ-on'i-des	Mal-va'na
Mac'a-ris	Mæ'o-nis	Ma-ma'us
Ma-ced'nus	Mæ-o'tæ	Ma-mer'cus
Mac'e-do	Mæ-o'tis Pa'lus	Ma-mer'thes
Mac-e-do'ni-a	Mæ'si-a Syl'va (11)	Mam-er-ti'na
Mac-e-don'i-cus (30)	Mæ'vi-a	Mam-er-ti'ni (4) (3)
Ma-cel'la	Mæ'vi-us	Ma-mil'i-a
Ma'cer Æ-myl'i-us	Ma'gas	Ma-mil'i-i (4)
Ma-chæ'ra	Ma-gel'la	Ma-mil'i-us
Ma-chan'i-das	Mag'e-tæ	Mam-mæ'a
Ma-cha'on	Ma'gi	Ma-mu'ri-us
Ma'cra	Ma'gi-us	Ma-mur'ra
Mac-ri-a'nus	Mag'na Græ'ci-a	Ma-nas'ta-bal
Ma-cri'nus, M.	Mag-nen'ti-us (10)	Man-ci'nus
Ma'cro	Mag'nes	Man-da'ne (8)
Ma-cro'bi-i (4)	Mag-ne'si-a (11)	Man-da'nes
Ma-cro'bi-us	Mæ'go	Man-de'la
Mac'ro-chir	Ma'gon	Man-do'ni-us
Ma-cro'nes	Mag-on-ti'a-cum	Man'dro-cles
Mac-to'ri-um	Ma'gus	Man-droc'li-das
Mac-u-lo'nus	Ma-her'bal	Man'dron
Ma-de'es	Ma'i-a	Man-du'bi-i (4)
Mad'y-es	Ma-jes'tas	Man-du-bra'ti-us
Ma-des'tes	Ma-jo-ri-a'nus	Ma'nes
Mæ-an'der	Ma-jor'ca	Ma-ne'tho
Mæ-an'dri-a	Ma'la For-tu'na	Ma'ni-a
Mæ-ce'nas	Mal'a-cha	Ma-nil'i-a
Mæ'di (3)	Ma-le'a	Ma-nil'i-us
Mæ'li-us	Mal'ho, or	Man'i-mi (4)
Mæm-aç-te'ri-a	Ma'tho	Man'li-a
Mæn'a-des	Ma'li-a	Man'li-us Tor-qua <sup>us</sup>
Mæn'a-la	Ma'li-i (4)	tus
Mæn'a-lus	Ma'lis	Man'nus
Mæ'ni-us	Mal'le-a, or Mal'li-a	Man-sue'tus

Man-ti-ne'a	Ma-ri'ca	<i>Mar'she-a</i>
Man-ti-ne'us	Ma-ri'ci (3)	Mar-ti-a'lis
Man'ti-us (10)	Mar'i-cus	<i>Mar'ti-al</i> (Eng.)
Man'to	Ma-ri'na	Mar-ti-a'nus
Man'tu-a	Ma-ri'nus	Mar-ti'na
Mar-a-can'da	Ma'ry-on	Mar-tin-i-a'nus
Mar'a-tha	Ma'ris	Mar'ti-us (10)
Mar'a-thon	Ma-ris'sa	Ma-rul'lus
Mar'a-thos	Mar'i-sus	Mas-æ-syl'i-i (4)
Mar-cel'la	Ma-ri'ta	Mas-i-nis'sa
Mar-cel-li'nus Am-	Ma'ri-us	Mas'sa
mi-a'nus	Mar'ma-cus	Mas'sa-ga
Mar-cel'lus	Mar-ma-ren'ses	Mas-sag'e-tæ
Mar'ci-a (10)	Mar-mar'i-ca	Mas-sa'na (7)
Mar-ci-a'na	Mar-mar'i-dæ	Mas-sa'ni (3)
<i>Mar-she-a'na</i>	Mar-ma'ri-on	Mas'si-cus
Mar-ci-a-nop'o-lis	Ma'ro (1)	Mas-sil'i-a (7)
Mar-ci-a'nus (10)	Mar-o-bud'u-i (3)	Mas-sy'la
Mar'ci-us Sa-bi'nus	Ma'ron	Ma-su'ri-us
Mar-co-man'ni	Mar-o-ne'a	Ma'tho
Mar'cus	Mar-pe'si-a (10)	Ma-ti-e'ni
Mar'di (3)	Mar-pes'sa	Ma-ti'nus
Mar'di-a	Mar-pe'sus	Ma-tis'co
Mar-do'ni-us	Mar'res	Ma-tra'li-a
Mar'dus	Mar-ru'vi-um, or	Ma-tro'na
Mar-e-o'tis	Mar-ru'bi-um	Mat-ro-na'li-a
Mar-gin'i-a, and	Mars	Mat-ti'a-ci (3)
Mar-gi-a'ni-a	Mar'sa-la	Ma-tu'ta
Mar-gi'tes	Mar-sæ'us	Ma'vors
* Ma-ri'a or Ma'ri-a	Mar'se (8)	Ma-vor'ti-a (10)
Ma-ri'a-ba	Mar'si (3)	Mau'ri (3)
Ma-ri-am'ne	Mar-sig'ni (3)	Mau-ri-ta'ni-a
Ma-ri-a'næ Fos'sæ	Mar-sy'a-ba	Mau'rus
Ma-ri-an-dy'num	Mar'tha	Mau-ru'si-i (4) (11)
Ma-ri-a'nus	Mar'ti-a (10)	Mau-so'lus

\* *Maria*.—This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first,

Max-en'ti-us (10)	Me-don'ti-as (10)	Me-la'ne-us
Max-im-i-a'nus	Med-u-a'na	Me-ian'i-da
Max-i-mil-i-a'na	Med-ul-li'na	Me-la'ni-on
Max-i-mi'nus	Me'dus	Mel-a-nip'pe
Max'i-min, (Eng.)	Me-du'sa	Mel-a-nip'pi-des
Max'i-mus	Me-gab'i-zi	Mel-a-nip'pus
Maz'a-ca	Meg-a-by'zus	Mel-a-no'pus
Ma-za'ces	Meg'a-cles	Mel-a-nos'y-ri
Ma-zæ'us	Me-gac'li-des	Me-lan'thi-i (4)
Ma-za'res	Me-gæ'ra	Me-lan'thi-us
Maz'e-ras	Me-ga'le-as	Me-lan'tho
Ma-zi'ces, and	Meg-a-le'si-a (11)	Me-lan'thus
Ma-zy'ges	Me-ga'li-a	Me'las
Me-cha'ne-us	Meg-a-lop'o-lis	Mel-e-a'ger
Me-cæ'nas, or	Meg-a-me'de (8)	Mel-e-ag'ri-des
Me-cæ'nas	Meg-a-ni'ra	Me-le-san'der
Me-cis'te-us	Meg-a-pen'thes	Me'les
Mec'ri-da	* Meg'a-ra	Mel'e-se
Me-de'a	† Meg-a-re'us	Mel-e-sig'e-nes, or
Me-des-i-cas'te (8)	Meg'a-ris	Mel-e-sig'e-na
Me'di-a (7)	Me-gar'sus	Me'li-a
Me'di-as	Me-gas'the-nes	Mel-i-bœ'us
Med'i-cus	Me'ges	Mel-i-cer'ta
Me-di-o-ma-tri'ces	Me-gil'la	Mel-i-gu'nis
Me-di-o-ma-tri'ci	Me-gis'ta	Me-li'na
Me-di-ox'u-mi	Me'la Pom-po'ni-us	Me-li'sa (7)
Med-i-tri'na	Me-gis'ti-a	Me-lis'sa
Me-do'a-cus, or	Me-læ'næ	Me-lis'sus
Me-du'a-cus	Me-lam'pus	Mel'i-ta
Med-o-bith'y-ni	Mel-anch-læ'ni	Mel'i-te
Me-dob'ri-ga	Me-lan'chrus	Mel-i-te'ne
Me'don	Me'l-a-ne	

\* *Megara*.—I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

† *Megareus*.—Labbe pronounces this word in four syllables, when a noun substantive; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion incorrectly.—See *Idomeneus*.



Mel'i-tus, Accuser of Socrates	Me'nes	Me'ros
Me'li-us	Me-nes'the-us, or Mnes'the-us (13)	Mer'u-la
Mel-ix-an'drus	Me-nes'te-us, or	Me-sab'a-tes
* Me-lob'o-sis	Men-es-the'i Por'	Me-sa'bi-us
Me'lon	tus	Me-sa'pi-a
Me'los	Me-nes'thi-us	Me-sau'bi-us
Mel'pi-a	Men'e-tas	Me-sem'bri-a
Mel-pom'e-ne (8)	Me-nip'pa	Me-se'ne
Me-mac'e-ni	Me-nip'pi-des	Mes-o-me'des
Mem'mi-a	Me-nip'pus	Mes-o-po-ta'mi-a
Mem'mi-us	Me'ni-us	Mes-sa'la
Mem'non	Men'nis	Mes-sa-li'na (3)
Mem'phis	Me-nod'o-tus	Mes-sa-li'nus
Mem-phi'tis	Me-nœ'ce-us (10)	Mes-sa'na (7)
Me'na, or Me'nes	Me-nœ'tes	Mes-sa'pi-a
Me-nal'cas	Me-nœ'ti-us (10)	Mes'sa-tis
Me-nal'ci-das	Me'non	Mes'se (3)
Men-a-lip'pe	Me-noph'i-lus	Mes-se'is (5)
Men-a-lip'pus	Men'ta, or Min'the	Mes-se'ne, or
Me-nan'der	Men'tes	Mes-se'na
Me-na'pi-i (4)	Men-tis'sa	Mes-se'ni-a
Men'a-pis	Men'to	Mes'tor
Me'nas	Men'tor	Me-su'la
Men-che'res (12)	Me-nyl'lus	Met'a-bus
Men'des	Me'ra	Met-a-git'ni-a
Me-nec'les	Me'ra, or Mœ'ra	Met-a-ni'ra
Men-e-cli'des	Mer-cu'ri-us	Met-a-pon'tum
Me-nec'ra-tes	<i>Mer'cu-ry</i> (Eng.)	Met-a-pon'tus
Men-e-de'mus	Me-ri'o-nes	Me-tau'rus
Me-neg'e-tas	Mer'me-rus	Me-tel'la
Men-e-la'i-a	Merm'na-dæ	Me-tel'li (3)
Men-e-la'us	Mer'o-e (8)	Me-thar'ma
Me-ne'ni-us	Mer'o-pe (8)	Me-thi'on (29)
A-grip'pa	Me'rops	Me-tho'di-us
Men'e-phron		Me-tho'ne (8)

\* *Melobosis*.—In this word I have given the preference to the ante-penultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate, which Lempriere has adopted, is more agreeable to the ear.

Me-thyd'ri-um	Mi-li'nus	Mith-ri-da'tes
Me-thym'na	Mil-i-o'ni-a	Mith-ri-da'tis
Me-ti-a-du'sa (21)	Mi'lo	Mith-ro-bar-za'nes
Me-til'i-a	Mi-lo'ni-us	Mit-y-le'ne, and
Me-til'i-i (4)	Mil-ti'a-des	Mit-y-le'næ
Me-til'i-us	Mil'to	Mi'tys
Me-ti'o-chus	Mil'vi-us	Miz-æ'i
Me'ti-on (11)	Mil'y-as	Mna-sal'ces (13)
Me'tis	Mi-mal'lo-nes	<i>Na-sal'ces</i>
Me-tis'cus	Mi'mas	Mna'si-as (11)
Me'ti-us (10)	Mim-ner'mus	Mnas'i-cles
Me-tœ'ci-a (10)	Min'ci-us (10)	Mna-sip'pi-das-
Me'ton	Min'da-rus	Mna-sip'pus
Met'o-pe (8)	Mi-ne'i-des	Mna-sith'e-us
Me'tra	Mi-ner'va	Mna'son (13)
Me-tro'bi-us	Min-er-va'li-a	Mna-syr'i-um
Met'ro-cles	Min'i-o	Mne'mon
Met-ro-do'rus	Min-næ'i (3)	Mne-mos'y-ne (3)
Me-troph'a-nes	Mi-no'a	Mne-sar'chus
Me-trop'o-lis	Mi-no'is	Mne-sid'a-mus
Met'ti-ūs (10)	Mi'nos	Mnes-i-la'us
Me-va'ni-a	Min-o-tau'rus	Mne-sim'a,che
Me'vi-us	Min'the	Mne-sim'a-chus
Me-zen'ti-us (10)	Min-tur'næ	Mnes'ter
Mi-ce'a	Mi-nu'ti-a (10)	Mnes'the-us (13)
Mi-cip'sa	Mi-nu'ti-us (10)	Mnes'ti-a
Mic'y-thus. (24)	Min'y-æ (6)	Mnes'tra
Mi'das	Min'y-as	Mne'vis
Mi-de'a of Argos	Min'y-cus	Mo-a-pher'nes
Mid'e-a of Bæotia	Mi-ny'i-a (6)	Mo'di-a
Mi-la'ni-on	Min'y-tus	Mœ'ci-a (5) (10)
Mi-le'si-i (4) (11)	Mir'a-ces	Mœ'nus
Mi-le'si-us (10)	Mi-se'num	Mœ-rag'e-tes
Mi-le'ti-a (10)	Mi-se'nus	Mœ'ris
Mi-le'ti-um (10)	Mi-sith'e-us	Mœ'di
Mi-le'tus	Mi'thras	Mœ'on
Mil'i-as	Mith-ra-da'tes	Mœ-on'i-des
Mil'i-chus (12)	Mi-thre'næs	Mœ'ra

Mœ'si-a	Mop'si-um (10)	Mur'cus
Mo-gy'ni	Mop-sō'pi-a	Mu-re'tus
Mo-le'i-a	Mop'sus	Mur-gan'ti-a (10)
Mo-li'o-ne	Mor-gan'ti-um (10)	Mur-rhe'nus
Mo'lo	Mor'i-ni	Mur'ti-a (10)
Mo-lœ'is	Mor-i-tas'gus	Mus
Mo-lor'chus (12)	Mo'ri-us	Mu'sa An-to'ni-us
Mo-los'si (3)	Mor'phe-us	Mu'sæ
Mo-los'si-a, or	Mors	Mu-sæ'us
Mo-los'sis	Mo'rys	Mu-so'ni-us Ru'fus
Mo-los'sus	Mo'sa	Mus-te'la
Mol-pa'di-a	Mos'chi (3) (12)	Mu-thul'lus
Mol'pus	Mos'chi-on	Mu'ti-a (10)
Mo'lus	Mos'chus	Mu-til'i-a
Mo-lyc'ri-on	Mo-sel'la	† Mu'ti-na
Mo-mem'phis	Mo'ses	Mu-ti'nes
Mo'mus	Mo-sych'lus	Mu-ti'nus
Mo'na	Mos-y-næ'ci (3)	Mu'ti-us (10)
Mo-næ'ses	Mo-tho'ne	Mu-tu'nus, or
Mo-ne'sus	Mo-ty'a	Mu-tus'cæ
Mo-ne'ta	Mu-ci-a'nus	My-ag'rus, or
Mon'i-ma	Mu'ci-us (10)	My'o-des
Mon'i-mus	Mu'cræ	† Myc'a-le
Mon'o-dus	Mul'ci-ber	Myc-a-les'sus
Mo-nœ'cus	* Mu-lu'cha	My-ce'næ
Mo-no'le-us	Mul'vi-us Pons	Myc-e-ri'nus
Mo-noph'i-lus	Mum'mi-us	Myc-i-ber'na
Mon-ta'nus	Mu-na'ti-us (10)	Myc'i-thus
Mo-noph'a-ge	Mun'da	My'con
Mon'y-chus (6) (12)	Mu-ni'tus	† Myc'o-ne
Mon'y-mus	Mu-nych'i-æ (4)	My'don
Mo'phis	Mu-ræ'na	My-e'nus

\* *Muluchq.*—This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris*; and I shall certainly avail myself of this permission to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

† *Mycæle* and *Mycæne*.—An English ear seems to have a strong predi-

My-ec'pho-ris	My-ri'na	Myr-to'um Ma're
Myg'don	Myr'i-æ	Myr-tun'ti-um (10)
Myg-do'ni-a	Myr-mec'i-des	Myr-tu'sa
Myg'do-nus	Myr-mid'o-nus	Myr-scel'lus
My-las'sa	My-ro'nus	Myr'tis
My'les	My-ro-ni-a'nus	Myr'ta-le
My'le, or My'las	My-ron'i-des	Myr-to'us
My-lit'ta	Myr'rha	Mys'tes
Myn'dus	Myr'si-lus	Mys'i-a (11)
My'nes	Myr'si-nus, a City	My-so-ma-ced'o-nus
Myn'i-æ (4)	My-stal'i-des	My'son
My-o'ni-a	Myr'sus	Myth'e-cus
Myr-ci'nus	Myr'te-a Venus	Myt-i-le'ne
My-ri'cus	Myr-te'a, a City	My'us
* My-ri'nus	Myr'ti-lus	

lection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*. See note on *Oryus*.

\* *Myrinus*.—Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.—See the word in the *Terminational Vocabulary*.

## NA

## NE

## NE

NAB-AR-ZA'NES	Nas'u-a (10)	Ne-bro'des
Nab-a-thæ'a	Na-ta'lis	Ne-broph'o-nos
Na'bis	Nat'ta	Ne'chos
Na-dag'a-ra	Na-ta'li-a	Nec-ta-ne'bus, and
Næ'ni-a	Na'va	Nec-tan'a-bis
Næ'vi-us	Nau'co-lus	Ne-cys'i-a (10)
Næv'o-lus	Nau'cles	Ne'is
Na-har'va-li (3)	Nau'cra-tes	Ne'le-us
Nai'a-des	Nau'cra-tis	Ne'lo
Na'is	Na'vi-us Ac'ti-us	Ne-mæ'a
Na-pæ'æ	Nau'lo-chus	Ne-me'a
Naph'i-lus	Nau-pac'tus, or	Ne-me-si-a'nus (21)
Nar	Nau-pac'tum	Nem'e-sis
Nar'bo	Nau'pli-a	Ne-me'si-us (10)
Nar-bo-nen'sis]	Nau'pli-us	Nem-o-ra'li-a
Nar-cæ'us	Nau'ra	Nem'e-tes
Nar-cis'sus	Nau-sic'a-æ	Ne-me'us
Nar'ga-ra	Nau'si-cles	* Ne-o-bu'le
Na-ris'ci (3)	Nau-sim'e-nes	Ne-o-cæs-a-re'a
Nar'ni-a, or Nar'na	Nau-sith'o-e	Ne-och'a-bis
Nar-the'cis	Nau-sith'o-us	Ne'o-cles
Na-ryc'i-a (10)	Nau'tes (17)	Ne-og'e-nes
Nar'ses	Nax'os	Ne-om'o-ris
Nas-a-mo'nes	Ne-æ'ra	Ne'on
Nas'ci-o, or Na'ti-o	Ne-æ'thus	Ne-on-ti'chos (12)
Nas'i-ca	Ne-al'ces	Ne-op-tol'e-mus
Na-sid-i-e'nus	Ne-al'i-ces	† Ne'o-ris
Na-sid'i-us	Ne-an'thes	Ne'pe
Na'so	Ne-ap'o-lis	Ne-pha'li-a
Nas'sus, or Na'sus	Ne-ar'chus	Neph'e-le

\* *Neobule*.—Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

† *Neoris*.—The authorities are nearly equally balanced between the

Neph-er-i'tes	Ne-so'pe	Nic'o-cles
Ne'phus	Ne'sis'	Ni-coc'ra-tes
Ne'pi-a	Nes'sus	Ni-co'cre-on
Ne'pos	Nes'to-cles	Nic-o-de'mus
Ne-po-ti-a'nus (12)	Nes'tor	Nic-o-do'rus
Nep'thys	Nes-to'ri-us	Ni-cod'ro-mus
Nep-tu'ni-a	Nes'tus, or Nes'sus	Nic-o-la'us
Nep-tu'ni-um	Ne'tum	Ni-com'a-cha
Nep-tu'ni-us	Ne'u-ri	Ni-com'a-chus
Nep-tu'nus	Ni-cæ'a	Nic-o-me'des
<i>Nep'tune</i> , (Eng.)	Ni-cag'o-ras	Nic-o-me'di-a
Ne-re'i-des	Ni-can'der	Ni'con
<i>Ne're-ids</i> , (Eng.)	Ni-ca'nor	Ni-co'ni-a
Ne-re'i-us	Ni-car'chus	Nic'o-phron
* Ne're-us	Nic-ar-thi'des	Ni-cop'o-lis
Ne-ri'ne	Ni-ca'tor	Ni-cos'tra-ta
Ner'i-phus	Ni'ce (8)	Ni-cos'tra-tus
Ner'i-tos	Nic-e-pho'ri-um	Nic-o-te'le-a
Ne'ri-us	Nic-e-pho'ri-us	Ni-cot'e-les
Ne'ro	Ni-ceph'o-rus	Ni'ger
Ne-ro'ni-a	Nic-er-a'tus	Ni-gid'i-us Fig'u-lus
Ner-to-brig'i-a	Ni-ce'tas	Ni-gri'tæ
Ner'va Coc-ce'i-us	Nic-e-te'ri-a	Ni'le-us
Ner'vi-i (3)	Nic'i-a (10)	Ni'lus
Ner'u-lum	Nic'i-as (10)	Nin'ni-us
Ne-sæ'a	Ni-cip'pe	Nin'i-as
Ne-sim'a-chus (12)	Ni-cip'pus	Ni'nus
Ne-si-o'pe	Ni'co	Nin'y-as
<i>Ne-she-o'pe</i>	Ni-coch'a-res	Ni'o-be

penultimate and antepenultimate accent; and therefore I may say, as Labbe sometimes does, *ut volueris*; but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

\* *Nereus*.—Old *Nereus* to the sea was born of earth —

*Nereus* who claims the precedence in birth  
To their descendants; him old god they call,  
Because sincere and affable to all.

Cooke's *Hesiod. Theog.* v. 357.

Ni-phæ'us	Cno'pi-a	Ne-o-me'ni-a
Ni-p hæ'tes	No'ra	Nu-me'ni-us
Ni'phe	No'rax	Nu-me-ri-a'nus
Nir'e-us	Nor'ba	Nu-me'ri-us
Ni'sa	Nor-ba'nus, C.	† Nu-mi'cus
Ni-sæ'a	Nor'i-cum	Nu'mi-da
Ni-se'i-a	Nor-thip'pus	Nu-mid'i-a
Ni-sæ'e	Nor'ti-a (10)	Nu-mid'i-us
Nis'i-bis	No'thus	Nu'mi-or
Ni'sus	No'nus	Nu-mi-to'ri-us
Ni-sy'ros	No'ti-um (10)	Nu-mo'ni-us
Ni-te'tis	No'tus	Nun-co're-us
Ni-to'cris	No-va'tus	‡ Nun'di-na
Nit'ri-a	No-vi-o-du'num	Nun'di-næ
No'as	No-vi-on'i-a-gum	Nur'sæ
Noc'mon	No'vi-us Pris'cus	Nur'sci-a
Noc-ti-lu'ca	Non'nus	Nur'si-a (19)
No'la	Nox	Nu'tri-a
Nom-en-ta'nus	Nu-ce'ri-a	Nyc-te'is
Nom'a-des	Nu-ith'o-nes	Nyc-te'li-us
No'mæ	Nu'ma Pom-pil'i-us	Nyc'te-us
No-men'tum	Nu-ma'na	Nyc-tim'e-ne
No'mi-i (3)	Nu-man'ti-a	Nyc'ti-mus
No'mi-us	Nu-man-ti'na	Nym-bæ'um
* No-na'cris	Nu-ma'nus Rem'u-	Nym'phæ
No'ni-us	lus	<i>Nymphs.</i> (Eng.)
Non'ni-us	Nu'me-nes	Nym-phæ'um
No'pi-a, or	Nu-me'ni-a, or	Nym-phæ'us

\* *Nonacris*.—Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses, place the accent, more agreeably to analogy, on the penultimate.

† *Numicus*. . . . . Our fleet Apollo sends  
Where Tuscan Tyber rolls with rapid force,  
And where *Numicus* opes his holy source.—DRYDEN.

‡ *Nundina*.—Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Nym-phid'i-us	Nyp'si-us	Ny-si'a-des
Nym'phis	Ny'sa, or Nys'sa	Ny-sig'e-na
Nym-pho-do'rus	Ny-sæ'us	Ny-si'ros
Nym-pho-lep'tes	Ny'sas	Nys'sa
Nym'phon	Ny-se'i-us	

## OC

## OD

## CED

<b>O'A-RUS</b>	Oc'nus	Od'o-nes
O-ar'ses	O-cric'u-lum	Od'ry-sæ
O'a-sis	O-crid'i-on	O-dys'se-a
O-ax'es	O-cris'i-a	<i>Od'ys-sey</i> , (Eng.)
O-ax'us	Oc-ta-cil'li-us	† <i>Æ-ag'a-rus</i> , and
Ob-ul-tro'ni-us	Oc-ta'vi-a	<i>Æ'a-ger</i> (5)
O-ca'le-a, or	Oc-ta-vi-a'nus	<i>Æ-an'thæ</i> , and
O-ca'li-a	Oc-ta'vi-us	<i>Æ-an'thi-a</i>
* O-ce'a-na	Oc-tol'o-phum	<i>Æ'ax</i> (5)
O-ce-an'i-des, and	O-cy'a-lus	<i>Æ-ba'li-a</i>
O-ce-an-it'i-des	O-cyp'e-te (8)	<i>Æb'a-lus</i> (5)
O-ce'a-nus	O-cyr'o-e	<i>Æb'a-res</i>
O-ce'i-a	Od-e-na'tus	<i>Æ-cha'li-a</i>
O-cel'lus	O-des'sus	<i>Æ-cli'des</i>
O-ce'lum	O-di'nus	<i>Æc'le-us</i>
O'cha	O-di'tes	<i>Æc-u-me'ni-us</i>
O-che'si-us (11)	Od-o-a'cer	<i>Æd-i-po'di-a</i>
O'chus (12)	Od-o-man'ti (3)	<i>Æd'i-pus</i> (5)

\* *Oceana*.—So prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the famous *Oceana* of Harrington pronounced otherwise.

† *Æagarus*.—This diphthong, like *æ*, is pronounced as the single vowel *e*. If the conjecture concerning the sound of *æ* was right, the middle sound between the *o* and *e* of the ancients must, in all probability, have been the sound of our *a* in *water*. See the word *Æa*.



Œ'me (8)	Og'mi-us	Ol'mi-us
Œ-nan'thes	Og'o-a (7)	O-lin'i-æ
Œ'ne	O-gul'ni-a	Ol-o-phyx'us
Œ'ne-a	* Og'y-ges	O-lym'pe-um
Œ'ne-us	O-gyg'i-a	O-lym'pi-a
Œ-ni'des	Og'y-ris	O-lym'pi-as
Œn'o-e	O-ic'le-us	O-lym-pi-o-do'rus
Œ-nom'a-us	O-il'e-us	O-lym-pi-os'the-nes
Œ'non	O-i-li'des	O-lym'pi-us
Œ-no'na (7)	Ol'a-ne (8)	O-lym'pus
Œ-no'ne (8)	O-la'nus	Ol-ym-pu'sa
Œ-no'pi-a	Ol'ba, or Ol'bus	O-lyn'thus
Œ-nop'i-des	Ol'bi-a	O-ly'ras
Œ-no'pi-on	Ol'bi-us	O-ly'zon
Œn'o-tri (3)	Ol-chin'i-um	O-ma'ri-us
Œ-no'tri-a	O-le'a-ros, or	Om'bi (3)
Œn'o-trus	Ol'i-ros (20)	Om'bri (3)
Œ-nu'sæ	O-le'a-trum	Om'o-le
Œ'o-nus	O'len	Om-o-pha'gi-a
Œr'o-e (8)	Ol'e-nus, or	† Om'pha-le
Œ'ta (7)	Ol'e-num (20)	Om'pha-los
Œt'y-lus, or	Ol'ga-sys	O-næ'um, or
Œt'y-lum	Ol-i-gyr'tis	O-æ'ne-um
O-fel'lus	O-lin'thus	O-na'rus
O'fi (3)	Ol-i-tin'gi	O-nas'i-mus
Og-dol'a-pis	Ol'li-us	O-na'tas
Og-do'rus	Ol-lov'i-co	On-ches'tus

\* *Ogyges*.—This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez*; and this, however odd to an English ear, must be complied with.

† *Omphale*.—The accentuation which a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale*: when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those however, who would not wish to be numbered among the vulgar, must take care to avoid the penultimate accent.

O-ne'i-on	Op-pi'di-us	Or'i-cum, or
O-nes'i-mus	Op'pi-us	Or'i-cus
On-e-sip'pus	O'pus	O'ri-ens
O-ne'si-us (10)	Op-ta'tus	Or'i-gen
On-e-tor'i-des	Op'ti-mus	O-ri'go
On-e-sic'ri-tus	O'ra (7)	O-ri'nus
O'ni-um	O-rac'u-lum	O-ri-ob'a-tes
On'o-ba (10)	O-ræ'a	O-ri'on (28)
O-noch'o-nus	Or'a-sus	O-ris'sus
On-o-mac'ri-tus	Or-be'lus	Or-i-sul'la Liv'i-a
On-o-mar'chus	Or-bil'i-us	O-ri'tæ (5)
On-o-mas-tor'i-des	Or-bo'na	O-rith-y-i'a
On-o-mas'tus	Or'ca-des	O-rit'i-as (10)
On'o-phas	Or-cha'lis	O-ri-un'dus
On'o-phis	Or'cha-mus	Or'me-nus (20)
On-o-san'der	Or-chom'e-nus, or	Or'ne-a
On'y-thes	Or-chom'e-num	Or'ne-us
O-pa'li-a	Or'cus	Or-ni'thon
O-phe'as	Or-cyn'i-a	Or'ni-tus
O-phel'tes	Or-des'sus	Or-nos'pa-des
O-phen'sis	O-re'a-des	Or-nyt'i-on (11)
O'phi-a	<i>O're-ads</i> , (Eng.)	O-ro'bi-a
O-phi'on (29)	O're-as	O-ro'des
O-phi-o'ne-us	O-res'tæ	O-ræ'tes
O-phi-u'cus	O-res'tes	O-rom'e-don
O-phi-u'sa	O-res'te-um	O-ran'tas
Op'i-ci	Or-es-ti'dæ	O-ron'tes
O-pig'e-na	Or'e-tæ	Or-o-pher'nes
O'pis	Or-e-ta'ni (3)	O-ro'pus
O-pil'i-us	Or-e-til'i-a	O-ro'si-us (11)
Op'i-ter	O-re'um	* Or'phe-us
O-pim'i-us	Or'ga, or Or'gas	Or-sed'i-ce
Op-i-ter-gi'ni	Or-ges'sum	Or-se'is
O-pi'tes	Or-get'o-rix	Or-sil'lus
Op'pi-a	Or'gi-a	Or-sil'o-chus
Op-pi-a'nus	O-rib'a-sus	Or'si-nes (4)

\* *Orpheus*.—See *Idomeneus*.

Or-sip'pus	Os'pha-gus	<i>Ov'id</i> , (Eng.)
Or'ta-lus, M.	Os-rho-e'ne	O-vin'i-a
Or-thag'o-ras	Os'sa	O-vin'i-us
Or'the (8)	Os-te-o'des	Ox-ar'tes
Or-thæ'a	Os'ti-a	Ox-id'a-tes
Or'thi-a (4) (7)	Os-to'ri-us	Ox'i-mes
Or'thrus	Os-trog'o-thi	Ox-i'o-næ
Or-tyg'i-a	Os-y-man'dy-as	Ox'us
Or-tyg'i-us	Ot-a-cil'i-us	Ox-y'a-res
O'rus	O-ta'nes	Ox-y-ca'nus
O-ry-an'der	Oth'ma-rus	Ox-yd'ra-cæ
* O-ry'us	O'tho, M. Sal'vi-us	Ox'y-lus
O'ryx	Oth-ry-o'ne-us	Ox-yn'thes
Os-cho-pho'ri-a	O'thrys	Ox-yp'o-rus
Os'ci (3)	O'tre-us	Ox-y-rin-chi'tæ
Os'ci-us, (10)	O-tri'a-des	Ox-y-ryn'chus
Os'cus	O-træ'da	O-zi'nes
O-sin'i-us	O'tus	Oz'o-læ, or
O-si'ris	O'tys	Oz'o-li
O-sis'mi-i	O-vid'i-us	

\* *Oryus*.—And, at once, Broteas and *Oryus* slew:

*Oryus*' mother, Mycalè, was known,

Down from her sphere to draw the lab'ring moon.

GARTH'S *Ovid. Met.*

PÆ	PA	PA
P A-CA-TI-A'NUS	Pæ'sos	Pal-a-ti'nus
(21)	Pæs'tum	Pa'le-is or Pa'læ
Pac'ci-us (10)	Pæ-to'vi-um	Pa'les
Pa'ches (12)	Pæ'tus Cæ-cin'na	Pal-fu'ri-us Su'ra
Pa-chi'nus	Pag'a-sæ, or	Pa-li'ci, or Pa-lis'ci
Pa-co'ni-us	Pag'a-sa	Pa-lil'i-a
Pac'o-rus	Pag'a-sus	Pal-i-nu'rus
Pac-to'lus	Pa'gus	Pal-i-sco'rum, or
Pac'ty-as	Pa-la'ci-um, or	Pal-i-co'rum
Pac'ty-es	Pa-la'ti-um (10)	Pal'la-des
Pa-cu'vi-us	Pa-læ'a	Pal-la'di-um
Pa-dæ'i (3)	Pal-æ-ap'o-lis	Pal-la'di-us
Pad'u-a	Pa-læ'mon, or	Pal-lan-te'um
Pa'dus	Pal'e-mon	Pal-lan'ti-as
Pa-du'sa	Pa-læp'a-phos	Pal-lan'ti-des
Pæ'an	Pa-læph'a-tus	Pal-lan'ti-on (28)
Pæ'di-us	Pa-læp'o-lis	Pal'las
Pæ-ma'ni (3)	Pa-læs'te	Pal-le'ne (8)
Pæ'on	Pal-æ-sti'na	Pal'ma
Pæ'o-nes	Pa-læ-sti'nus	* Pal-my'ra
Pæ-o'ni-a	Pal-a-me'des	Pal-phu'ri-us
Pæ-on'i-des	Pa-lan'ti-a (10)	Pal-mi'sos
Pæ'os	Pa-lan'ti-um (10)	† Pam'me-nes

\* *Palmyra*.—Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs, who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

† *Pammenes*.—I find this word nowhere but in Lempriere, who accents it on the penultimate! but as all words of this termination have the antepenultimate accent, till this appears an exception I shall venture to alter it.

Pam'mon	Pa-ni'a-sis	Pa-pæ'us
Pam'pa	Pa-ni-o'ni-um	Pa-pha'ges
Pam'phi-lus	Pa'ni-us (20)	Pa'phi-a
Pam'phos	Pan-no'ni-a	Paph-la-go'ni-a
Pam'phy-la	Pan-om-phæ'us	Pa'phos
Pam-phyli'a	Pan'o-pe, or	Paph'us
Pan	Pan-o-pe'a	Pa-pi-a'nus
Pan-a-ce'a	Pan'o-pes	† Pa'pi-as
Pa-næ'ti-us (10)	Pa-no'pe-us	Pa-pin-i-a'nus
Pan'a-res	Pa-no'pi-on	Pa-pin'i-us
Pan-a-ris'te	Pa-nop'o-lis	Pa-pir'i-a
Pan-ath-e-næ'a	Pa-nor'mus	Pa-pir'i-us
Pan-chæ'a, or	Pan'sa, C.	Pap'pus
Pan-che'a, or	Pan-tag-nos'tus	Pa-pyr'i-us
Pan-cha'i-a	Pan-ta'gy-as	Par-a-bys'ton
Pan'da	Pan-ta'le-on	Par-a-di'sus
Pan'da-ma	Pan-tau'chus	Pa-ræt'a-cæ
Pan-da'ri-a	Pan'te-us	Par-æ-to'ni-um
Pan'da-rus	Pan'thi-des	Par'a-li (3)
Pan'da-tes	Pan-the'a	Par'a-lus
Pan-de'mus	* Pan'the-on	Pa-ra'si-a (11)
Pan'di-a	Pan'the-us, or	Pa-ra'si-us (11)
Pan'di-on (11)	Pan'thus	Par'cæ
Pan-do'ra	Pan-tho'i-des (4)	Par'is
Pan-do'si-a (11)	Pan-ti-ca-pæ'um	Pa-ris'a-des
Pan'dro-sos	Pan-tic'a-pes	Pa-ris'i-i (4)
Pan'e-nus, or	Pan-til'i-us	Par'i-sus
Pa-næ'us	Pa-ny'a-sis	Pa'ri-um
Pan-gæ'us	Pa-ny'a-sus	Par'ma (1)

\* *Pantheon*.—This word is universally pronounced with the accent on the second syllable in English, but in Latin it has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

† *Papias*.—This is the name of an early Christian writer who first propagated the doctrine of the Millennium; and it is generally pronounced with the accent on the second syllable, but I believe corruptly, since Labbe has adopted the antepenultimate accent, who must be well acquainted with the true pronunciation of ecclesiastical characters.

Par-men'i-des	Pas'i-cles	Pau-sa'ni-as
Par-me'ni-o	Pa-sic'ra-tes	Pau'si-as (11)
Par-nas'sus	Pa-siph'a-e	Pax
Par'nes	Pa-sith'e-a	Pax'os
Par-nes'sus	Pa-sit'i-gris	Pe'as
Par'ni (3)	Pas'sa-ron	Pe-da'ci-a (10)
Pa'ron	Pas-si-e'nus	Pe-dæ'us
Par-o-re'i-a	Pas'sus	Pe-da'ni
Pa'ros	Pat'a-ra	Pe-da'ni-us
Par-rha'si-a (10)	Pa-ta'vi-um	Pæd'a-sus
Par-rha'si-us (10)	Pa-ter'cu-lus	Pe-di'a-dis
Par-tha-mis'i-ris	Pa-tiz'i-thes	Pe-di-a'nus
Par-tha'on	Pat'mos	Pe'di-as
Par-the'ni-a	Pa'træ	Pe'di-us Blæ'sus
Par-the'ni-æ, and	Pa'tro	Pe'do
Par-the'ni-i (4)	Pa-tro'cli	Pe'dum
Par-the'ni-on	Pa-tro'cles	Pe-gas'i-des
Par-the'ni-us	† Pa-tro'clus	Peg'a-sis
Par'the-non	Pat-ro'cli'des	Peg'a-sus
Par-then-o-pæ'us	Pa'tron	Pel'a-gon
Par-then'o-pe (8)	Pat'ro-us	Pe-lar'ge
Par'thi-a	Pa-tul'ci-us (10)	Pe-las'gi (3)
Par-thy-e'ne	Pau'la	Pe-las'gi-a, or
Pa-rys'a-des	Pau-li'na (7)	Pe-las-gi'o-tis
* Par-y-sa'tis	Pau-li'nus	Pe-las'gus
Pa-sar'ga-da	Pau'lus Æ-myl'i-us	Pel-e-thro'ni-i (4)
Pa'se-as	Pa'vor	Pe'le-us

\* *Parysatis*.—Labbe tells us that some prosodists contend that this word ought to be accented on the antepenultimate syllable, and we find Lempriere has so accented it; but so popular a tragedy as *Alexander*, which every where accents the penultimate, has fixed this pronunciation in our own country beyond a doubt.

† *Patroclus*.—Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word; but Labbe the antepenultimate: our Graduses pronounce it either way; but I do not hesitate to prefer the penultimate accent: and till some good reason be given for the contrary, I think *Patrocles* the historian, and *Patrocli* a small island, ought to be pronounced with the same as the friend of Achilles.

Pe-li'a-des  
 Pe'li-as  
 Pe-li'des  
 Pe-lig'ni  
 Pe-lig'nus  
 Pel-i-næ'us  
 Pel-i-næ'um  
 Pe'li-on  
 Pe'li-um  
 Pel'la  
 Pel-la'næ  
 Pel-le'ne  
 Pel-o-pe'a, or  
     Pel-o-pi'a  
 Pel-o-pe'i-a  
 Pe-lop'i-das  
 Pel-o-pon-ne'sus  
 Pe'lops  
 Pe'lor  
 Pe-lo'ri-a  
 Pe-lo'rum, or  
     Pe-lo'rus  
 Pe-lu'si-um (10)  
 Pe-na'tes  
 Pen-da'li-um  
 Pe-ne'i-a, Pen'e-is  
 Pe-ne'li-us  
 Pe-nel'o-pe  
 Pe'ne-us, or  
     Pe-ne'us  
 Pen'i-das  
 Pen-tap'o-lis  
 Pen-the-si-le'a  
 Pen'the-us  
 Pen'thi-lus  
 Pen'thy-lus  
 Pep-ar-e'thos  
 Peph-re'do

Pe-ræ'a (7)  
 Per-a-sip'pus  
 Per-co'pe (8)  
 Per-co'si-us (11)  
 Per-co'te  
 Per-dic'cas  
 Per'dix  
 Pe-ren'na  
 Pe-ren'nis  
 Pe're-us  
 Per'ga  
 Per'ga-mus  
 Per'ge (8)  
 Per'gus  
 Pe-ri-an'der  
 Pe-ri-ar'chus  
 Per-i-bœ'a  
 Per-i-bo'mi-us  
 Per'i-cles  
 Per-i-clym'e-nus  
 Pe-rid'i-a  
 Pe-ri-e-ge'tes  
 Pe-ri-e'res  
 Pe-rig'e-nes  
 Pe-rig'o-ne  
 Per-i-la'us  
 Per-i-le'us  
 Pe-ril'la  
 Pe-ril'lus  
 Per-i-me'de (8)  
 Per-i-me'la  
 Pe-rin'thus  
 Per-i-pa-tet'i-ci (3)  
*Per'i-pa-tet-ics*  
 (Eng.)  
 Pe-riph'a-nes  
 Per'i-phas  
 Pe-riph'a-tus

Per-i-phe'mus  
 Per-pho-re'tus  
 Pe-ris'a-des  
 Pe-ris'the-nes  
 Pe-rit'a-nus  
 Per'i-tas  
 Per-i-to'ni-um  
 Pe'ro, or Per'o-ne  
 Per'o-e (8)  
 Per-mes'sus  
 Per'o-la  
 Per-pen'na, M.  
 Per-pe-re'ne  
 Per-ran'thes  
 Per-rhæ'bi-a  
 Per'sa, or Per-se'is  
 Per'sæ  
 Per-sæ'us  
 Per-se'e  
 Per-se'is  
 Per-seph'o-ne  
 Per-sep'o-lis  
 Per'se-us, or  
     Per'ses  
 Per'se-us  
 Per'si-a (10)  
 Per'sis  
 Per'si-us Flac'cus  
 Per'ti-nax  
 Pe-ru'si-a (10)  
 Pes-cen'ni-us  
 Pes-si'nus  
 Pe-ta'li-a  
 Pet'a-lus  
 Pe-te'li-a  
 Pet-e-li'nus  
 Pe-te'on  
 Pe-te-us



Pe-til'i-a	Phæ-oc'o-mes	Pha'nus
Pe-til'i-i (3)	Phæs'a-na	Pha'on
Pe-til'i-us	Phæs'tum	Pha'ra
Pet-o-si'ris	Pha'e-ton	Pha-rac'i-des (24)
Pe'tra	Pha-e-ton-ti'a-des	Pha'ær, or Phe'ræ
Pe-træ'a	Pha-e-tu'sa	Pha-ras'ma-nes
Pe-trei'us	Phæ'us	Pha'rax
Pe-tri'num	Pha-ge'si-a (10)	Pha'ris
Pe-tro'ni-a	Pha'læ	Phar-me-cu'sa
Pe-tro'ni-us	Pha-læ'cus	Phar-na-ba'zus
Pet'ti-us	Pha-læ'si-a (11)	Phar-na'ce-a
Peu'ce (8)	Pha-lan'thus	† Phar-na'ces
Peu-ces'tes	Phal'a-ris	Phar-na-pa'tes
Peu-ce'ti-a (10)	Pha'nas	Phar-nas'pes
Peu-ci'ni (4)	Phal'a-rus	Phar'nus
Peu-co-la'us	Phal'ci-don	Pha'ros
Pex-o-do'rus	Pha'le-as	Phar-sa'li-a
Phæ'a	* Pha-le're-us	Phar'te
Phæ-a'ci-a (10)	Pha-le'ris	Pha'rus
Phæ'ax	Pha-le'ron, or	Pha-ru'si-i, or
Phæd'i-mus	Phal'e-rum	Phau-ra'si-i (4)
Phæ'don	Pha-le'rus	Pha'si-as
Phæ'dra	Pha'li-as	Phar'y-bus
Phæ'dri-a	Phal'li-ca	Pha-ryc'a-don
Phæ'drus	Pha-lys'i-us (10)	Phar'y-gè
Phæd'y-ma (5)	Pha-næ'us	Pha-se'lis
Phæ-mon'o-e	Phan-a-ræ'a	Pha-si-a'na
Phæn-a-re'te	Pha'nes	Pha'sis
Phæ'ni-as	Phan'o-cles	Phas'sus
Phæn'na	Phan-o-de'mus	Phau'da
Phæn'nis	Phan-ta'si-a (10)	Phav-o-ri'nus

\* *Phalereus*.—There is some doubt among the learned whether this word ought to be pronounced in three or four syllables; that is, as *Phal-e-reus* or *Pha-le-re-us*. The latter mode, however, with the accent on the antepenultimate, seems to be the most eligible.

† *Pharnaces*.—All our prosodists accent the antepenultimate syllable of this word; but an English ear is strongly inclined to accent the penultimate, as in *Arbaces* and *Arsaces*, which see.



Pha-yl'lus	Phi'don	Phil-o-bæ'o-tus
Phe'a, or Phe'i-a	Phid'y-le	Phi-loch'o-rus
Phe-ca'dum	Phig-a'le-i	Phil'o-cles
Phe'ge-us, or	Phi'la	Phi-loc'ra-tes
Phle'ge-us	Phil-a-del'phi-a	Phil-oc-te'tes
Phel'li-a	Phil-a-del'phus	Phil-o-cy'prus
Phel'lo-e	Phi'læ	Phil-o-da-me'a
Phel'lus	Phi-læ'ni	Phil-o-de'mus
Phe'mi-us	Phi-læ'us	Phi-lod'i-ce
Phe-mon'o-e (8)	Phi-lam'mon	Phil-o-la'us
Phe-ne'um	Phi-lar'chus (12)	Phi-lol'o-gus
Phe'ne-us (Iacus)	Phi-le'mon	Phi-lom'a-che
Phe'ræ	Phi-le'ne (8)	Phi-lom'bro-tus
Phe-ræ'us	Phi-le'ris	* Phil-o-me'di-a
Phe-rau'les	Phil'e-ros	Phil-o-me'dus
Phe-rec'lus	Phi-le'si-us (19)	Phil-o-me'la
Phe-rec'ra-tes	Phil-e-tæ'rus	Phil-o-me'lus
Phe-e-cy'des	Phi-le'tas	Phi'lon
Phe-ren-da'tes	Phi-le'ti-us (10)	Phi-lon'i-des
Phe-e-ni'ce (29)	Phil'i-das	Phil'o-nis
Phe'res	Phil'i-des	Phi-lon'o-e (8)
Phe-re'ti-as (10)	Phi-lin'na	Phi-lon'o-me
Phe-e-ti'ma	Phi-li'nus	Phi-lon'o-mus
Phe'i-num	Phi-lip'pe-i	Phil'o-nus
Phe'ron	Phi-lip'pi	Phi-lop'a-tor
Phi'a-le	Phi-lip'pi-des	Phil'o-phron
Phi-a'li-a, or	Phi-lip'po-lis	Phil-o-pæ'men
Phi-ga'li-a	Phi-lip-pop'o-lis	Phi-los'tra-tus
Phi'a-lus	Phi-lip'pus	Phi-lo'tas
Phic'o-res	Phi-lis'cus	Phi-lot'e-ra
Phid'i-as	Phi-lis'ti-on (11)	Phi-lot'i-mus
Phid'i-le	Phi-lis'tus	Phi-lo'tis
Phi-dip'pi-des	Phil'lo	Phi-lox'e-nus
Phi-dit'i-a (10)	Phi'lo	Phil-lyl'li-us

\* *Philomedea*.

Nor less by *Philomedea* known on earth;

A name derived immediate from her birth.

COOKE'S *Hesiod. Theog.* v. 311.

Phil'y-ra	Phœ-nis'sa	Phthi'a (14)
Phil'y-res	Phœ'nix	Phthi-o'tis
Phi-lyr'i-des	Phol'o-e	Phy'a
Phi-ne'us	Pho'lus	Phy'cus
Phin'ta	Phor'bas	Phyl'a-ce
Phin'ti-as (10)	Phor'cus, or	Phyl'a-cus
Phla	Phor'cys	Phy-lar'chus
Phleg'e-las	Phor'mi-o	Phy'las
Phleg'e-thon	Phor'mis	Phy'le
Phle'gi-as	Pho-ro'ne-us	Phyl'e-is (20)
Phle'gon	Pho-ro'nis	Phy-le'us
Phle'gra	Pho-ro'ni-um	Phyl'i-ra
Phle'gy-e (6) (8)	Pho-ti'nus	Phyl'la
Phle'gy-as	Pho'ti-us (10)	Phyl-la'li-a
Phli'as	Phox'us	Phyl-le'i-us
Phli'us	Phra-a'tes	Phyl'lis
Phlœ'us	Phra-at'i-ces	Phyl'li-us
Pho-be'tor	Phra-da'tes	Phyl-lod'o-ce
Pho-cæ'a	Phra-gan'de	Phyl'los
Pho-cen'ses, and	Phra-ha'tes	Phyl'lus
Pho'ci-ci (3) (10)	Phra-nic'a-tes	Phy-scel'la
Pho-cil'i-des	Phra-or'tes	Phy-rom'a-chus
Pho'ci-on (10)	Phras'i-cles	Phys'co-a
Pho'cis	Phras'i-mus	Phys'con
Pho'cus	Phra'si-us (10)	Phys'cos
Pho-cyl'i-des	Phra-ta-pher'nes	Phys'cus
Phœ'be	Phri-a-pa'ti-us (10)	Phy-tal'i-des
Phœ'be-um	Phrix'us	Phyt'a-lus
Phœb'i-das	Phron'i-ma	Phy'ton
Phœ-big'e-na	Phron'tis	Phyx'i-um
Phœ'bus	Phru'ri (3)	Pi'a, or Pi-a'li-a
Phœ'mos	Phry'ges (6)	Pi'a-sus
Phœ-ni'ce (29)	Phryg'i-a	Pi-ce'ni (3)
Phœ-nic'i-a (10)	Phry'ne (6) (8)	Pi-cen'ti-a (10)
Phœ-nic'e-us	Phryn'i-cus	Pic-en-ti'ni (4)
Phœ-nic'i-des	Phry'nis	Pi-ce'num
Phœ-ni'cus	Phry'no	Pi'cra
Phœn-i-cu'sa	Phryx'us	Pic'tæ, or Pic'ti

Pic-ta'vi, or	Pi-re'ne	Pi'thys
Pict'o-nes	Pi-rith'o-us	Pit'ta-cus
Pic-ta'vi-um	Pi'rus	Pit'the-a
Pic'tor	Pi'sa	Pit-the'is
Pi'cus	Pi'sæ	Pit'the-us
Pi-do'rus	Pi-sæ'us	Pit-u-a'ni-us
Pid'y-tes	Pi-san'der	Pit-u-la'ni (3)
Pi'e-lus	Pi-sa'tes, or Pi-sæ'i	Pit-y-æ'a
Pi'e-ra	Pi-sau'rus	Pit-y-as'sus
Pi-e'ri-a	Pi-se'nor	Pit-y-o-ne'sus
Pi-er'i-des	Pis'e-us	Pit-y-u'sa
Pi'e-ris	Pis'i-as (10)	Pla-cen'ti-a (10)
Pi'e-rus	Pi-si'di-a	Plac-i-de-i-a'nus
Pi'e-tas	Pi-sid'i-ce	Pla-cid'i-a
Pi'gres	Pi'sis	Pla-cid'i-us
Pi-lum'nus	Pis-is-trat'i-dæ	Pla-na'si-a (10)
Pim'pla	Pis-is-trat'i-des	Plan-ci'na
Pim-ple'i-des	Pi-sis'tra-tus	Plan'cus
<i>Pim-ple'e-des</i>	Pi'so	Pla-tæ'a
Pim-pra'na	Pi-so'nis	Pla-tæ'æ
Pin'a-re	Pis'si-rus	Pla-ta'ni-us
Pi-na'ri-us	Pis'tor	Pla'to
Pin'da-rus	Pi'sus	Plau'ti-a (10)
Pin'da-sus	Pi-suth'nes	Plau'ti-us
Pin-de-nis'sus	Pit'a-ne	Plau-ti-a'nus
Pin'dus	Pith-e-cu'sa	<i>Plau-she-a'nus</i>
Pin'na	Pith'e-us	Plau-til'la
Pin'thi-as	Pi'tho	Plau'tus
Pi-o'ni-a	Pith-o-la'us	* Plei'a-des
Pi-ræ'us, or	Pi-tho'le-on	Plei'o-ne
Pi-ræ'e-us	Pi'thon	Plem-my'r'i-um

\* *Pleiades.*

When with their domes the slow-pac'd snails retreat,  
 Beneath some foliage from the burning heat  
 Of the *Pleiades*, your tools prepare;  
 The ripen'd harvest then deserves your care.

Cooke's *Hesiod. Works and Days.*

Plem'ne-us (29)	Plis-to-ni'ces (30)	Pnig'e-us (13)
Pleu-ra'tus	Plo'tæ	Pob-lic'i-us (24)
Pleu'ron	Plo-ti'na	Pod-a-lir'i-us
Plex-au're	Plot-i-nop'o-lis	Po-dar'ce (8)
Plex-ip'pus	Plo-ti'nus	Po-dar'ces
Plin'i-us	Plo'ti-us (10)	Po-da'res
<i>Plin'y</i> , (Eng.)	Plu-tar'chus	Po-dar'ge
Plin-thi'ne	<i>Plu'tarch</i> , (Eng.)	Po-dar'gus
Plis-tar'chus	Plu'ti-a (10)	Pæ'as
Plis'tha-nus	Plu'to	Pæc'i-le (24)
Plis'the-nes	Plu-to'ni-um	Pæ'ni (3)
Plis-ti'nus	Plu'tus	Pæ'on
Plis-to'a-nax	Plu'vi-us	Pæ-o'ni-a
Plis-to'nax	Plyn-te'ri-a	Pæ'us

The translator had adhered strictly to the original Πληιάδες in making this word four syllables. Virgil has done the same:

*Pleiadas*, Hyadas, claramque Lycaonis Arcton.

GEORGIC. I.

But Ovid has contracted this word into three syllables:

*Pleiades* incipiunt humeros relevare paternos.

FASTI iv. p. 169.

The latter translators of the Classics have generally contracted this word to three syllables. Thus in Ogilby's translation of Virgil's *Georgics*, b. 1.

First let the Eastern *Pleiades* go down,  
And the bright star in Ariadne's crown.  
The *Pleiades* and Hyades appear;  
The sad companions of the turning year.

CREECH's *Manilius*.

But Dryden has, to the great detriment of the poetical sound of this word, anglicised it, by squeezing it into two syllables:

What are to him the sculpture of the shield,  
Heav'n's planets, earth, and ocean's wat'ry field,  
The *Pleiads*, Hyads, less and greater Bear,  
Undipp'd in seas, Orion's angry star?

OVID's *Met.* b. 12.

This unpleasant contraction of Dryden's seems not to have been much followed. Elegant speakers are pretty uniform in preferring the

Po'gon	Pol-len'ti-a (10)	Pol-y-ar'chus
Po'la	Pol-lin'e-a	Po-lyb'i-das
Pol-e-mo-cra'ti-a	Pol'li-o	Po-lyb'i-us, or
Pol'e-mon	Pol'lis	Pol'y-bus
Po-le'nor	Pol'li-us Fe'lix	Pol-y-bœ'a
Po'li-as	Pol-lu'ti-a (10)	Pol-y-bœ'tes
Po-li-or-ce'tes	Pol'lux	Pol-y-bo'tes
Po-iis'ma	Pol'lus	Pol-y-ca'on
Po-lis'tra-tus	Po-lus'ca	Pol-y-car'pus
Po-ii'tes	Pol-y-æ'nus	Pol-y-cas'te
Po-li-to'ri-um	Pol'y-nus	Po-lych'a-res

trissyllable; but a considerable variety appears in the sound of the diphthong *ei*. Most speakers pronounce it like the substantive *eye*; and this pronunciation is defended by the common practice in most schools of sounding the diphthong *ei* in this manner in appellatives; but though Greek appellatives preserve the original sound of their letters, as *φιλαυτία, προβάτιον, κ. τ. λ.* where the *t* does not slide into *sh*, as in Latin words; yet proper names, which are transplanted into all languages, partake of the soil into which they are received, and fall in with the analogies of the language which adopts them. There is, therefore, no more reason for preserving the sound of *ei* in proper names than for pronouncing the *c* like *k* in *Phocion, Lacedæmon, &c.*

But perhaps it will be said, that our diphthong *ei* has the sound of *eye* as well as the Greek *ei*. To which it may be answered, that this is an irregular sound of these vowels, and can scarcely be produced as an example, since it exists but in *either, neither, height, and sleight*. The two first words are more frequently and analogically pronounced *eether* and *neether*; *height* is often pronounced so as to rhyme with *weight*, and would, in all probability, be always so pronounced, but for the false supposition, that the abstract must preserve the sound of the verb or adjective from which it is derived; and with respect to *sleight*, though Dr. Johnson says it ought to be written *sight* as we sometimes see it, yet, if we observe his authorities, we shall find that several respectable authors spell the word in this manner; and if we consult Junius and Skinner, particularly the last, we shall see the strongest reason from etymology to prefer this spelling, as in all probability it comes from *sly*. The analogical pronunciation therefore of this diphthong in our own language is either as heard in *vein, rein, &c.*, or in *perceive, receive, &c.* The latter is adopted by many speakers in the present word, as if written *Pleeades*; but *Plyades*, though less analogical, must be owned to be the more polite and literary pronunciation. See note on *Elegeia* in the Terminational Vocabulary.

Pol-y-cle'a	Pol-ym-nes'tes	Pom-peí'i, or
Pol'y-cles	Pol-ym-nes'tor	Pom-peí'um
Pol-y-cle'tus	Pol-y-ní'ces	Pom-peí-op'o-lis
Po-lyc'ra-tes	Po-lyn'o-e	Pom-peí'us
Pol-y-cre'ta, or	Pol-y-pe'mon	Pom-pil'i-us Nu'ma
Pol-y-crí'ta	Pol-y-per'chon	Pom-pil'i-a
Po-lyc'ri-tus	Pol-y-phe'mus	Pom-pi'lus
Po-lyc'tor	<i>Pol'y-pheme</i> , (Eng.)	Pom-pis'cus
Pol-y-dæ'mon	Pol-y-phon'tes	Pom-po'ni-a
Po-lyd'a-mas	Pol-y-pæ'tes	Pom-po'ni-us
Pol-y-dam'na	Po-iys'tra-tus	Pom-po-si-a'nus
Pol-y-dec'tes	Pol-y-tech'nus	Pomp-ti'ne
Pol-y-deu-ce'a	Po-lyt'i-on (10)	Pomp-ti'nus
Pol-y-do'ra	Pol-y-ti-me'tus	Pom'pus
Pol-y-do'rus	Pol'y-phron	Pon'ti-a (10)
Pol-y-æ-mon'i-des	Po-lyt'ro-pus	Pon'ti-cum ma're
Pol-y-gi'ton	Po-lyx'e-na	Pon'ti-cus
Po-lyg'i-us	Pol-yx-en'i-das	Pon'ti'na
Pol-yg-nò'tus	Po-lyx'e-nus	Pon'ti'nus
Po-lyg'o-nus	Po-lyx'o	Pon'ti-us (10)
Pol-y-hym'ni-a, and	Pol-y-ze'lus	Pon'tus
Po-lym'ni-a	Pom-ax-æ'thres	Pon'tus Eu-xi'nus
Pol-y-id'i-us	Po-me'ti-a (10)	* Po-pil'i-us Læ'nas
Pol-y-la'us	Po-me'ti-i (3)	Pop-lic'o-la
Po-lym'e-nes	Pom-e-ti'na	Pop-pæ'a Sa-bi'na
Pol-y-me'de	Po-mo'na	Pop-pæ'us
Po-lym'e-don	Pom-peí'a (5)	Pop-u-lo'ni-a
Pol-y-me'la	Pom-peí-a'nus	Por'ci-a (10)

\* *Popilius Lænas*.—Nothing can show the dignity of the Roman commonwealth and the terrour of its arms more than the conduct of this man. He was sent as an ambassador to Antiochus, king of Syria, and was commissioned to order that monarch to abstain from hostilities against Ptolemy, king of Egypt, who was an ally of Rome. Antiochus, who was at the head of his army when he received this order, wished to evade it by equivocal answers; but Popilius, with a stick which he had in his hand, made a circle round him on the sand, and bade him, in the name of the Roman senate and people, not to go beyond it before he spoke decisively. This boldness intimidated Antiochus: he withdrew his garrisons from Egypt, and no longer meditated a war against Ptolemy.



Por'ci-us (10)  
 Po-red'o-rax  
 Po-ri'na  
 Por-o-se-le'ne  
 Por-phyr'i-on  
 Por-phyr'i-us  
 Por'ri-ma  
 Por-sen'na, or  
   Por'se-na  
 Por'ti-a, and  
   Por'ti-us (10)  
 Port'mos  
 Por-tum-na'li-a  
 Por-tum'nus  
 Po'rus  
 Po-si'des  
 Pos-i-de'um  
 Po-si'don  
 Pos-i-do'ni-a  
 Pos-i-do'ni-us  
 Po'si-o (10)  
 Post-hu'mi-a  
 Post-hu'mi-us  
 Post-ver'ta  
 Pos-tu'mi-us  
 Po-tam'i-des  
 Pot'a-mon  
 Po-thi'nus  
 Po'thos  
 Pot-i-dæ'a  
 Po-ti'na  
 Po-tit'i-us (24)  
 Pot'ni-æ  
 Prac'ti-um (10)  
 Præ'ci-a (10)  
 Præ-nes'te  
 Præ'sos  
 Præ'sti (3)

Præ'tor  
 Præ-to'ri-us  
 Præ-tu'ti-um (10)  
 Prat'i-nas  
 Prax-ag'o-ras  
 Prax'i-as  
 Prax-id'a-mas  
 Prax-id'i-ce  
 Prax'i-la  
 Prax-iph'a-nes  
 Prax'is  
 Prax-it'e-les  
 Prax-ith'e-a  
 Pre-u'ge-nés  
 Prex-as'pes  
 Pri-am'i-des  
 Pri'a-mus  
 Pri-a'pus  
 Pri-e'ne  
 Pri'ma  
 Pri'on  
 Pris-cil'la  
 Pris'cus  
 Pris'tis  
 Pri-ver'nus  
 Pri-ver'num  
 Pro'ba  
 Pro'bus, M.  
 Pro'cas  
 Proch'o-rus  
 Proch'y-ta  
 Pro-cil'i-us  
 Pro-cil'la  
 Pro-cil'lus  
 Proc'le-a  
 Pro'cles  
 Proc'ne  
 Pro-cli'dæ

Proc-on-ne'sus  
 Pro-co'pi-us  
 Pro'cris  
 Pro-crus'tes  
 Proc'u-la  
 Proc-u-lei'us (5)  
 Proc'u-lus  
 Prod'i-cus  
 Pro-er'na  
 Præt'i-des  
 Præ'tus  
 Pro'cy-on  
 Prog'ne  
 Pro-la'us  
 Prom'a-chus  
 Pro-math'i-das  
 Pro-ma'thi-on  
 Prom'e-don  
 Prom-e-næ'a  
 Pro-me'the-i  
 Pro-me'the-us (29)  
 Pro-me'this, and  
   Prom-e-thi'des  
 Prom'e-thus  
 Prom'u-lus  
 Pro-nap'i-des  
 Pro'nax  
 Pron'o-e  
 Pron'o-mus  
 Pron'o-us  
 Pron'u-ba  
 Pro-per'ti-us  
 Pro-pæ't'i-des  
 Pro-pon'tis  
 Prop-y-le'a  
 Pros-chys'ti-us (10)  
 Pro-ser'pi-na (28)  
*Pros'er-pine, (Eng.)*

Pros-o-pi'tis	Psam-met'i-chus	Pu-te'o-li (3)
Pro-sym'na	Psam'mis	Py-a-nep'si-a (10)
Pro-tag'o-ras	Psa'phis	Pyd'na
Prot-a-gor'i-des	Psa'pho (15)	Pyg'e-la
Pro'te-i Co-lum'næ	Pse'cas	Pyg-mæ'i
Pro-tes-i-la'us	Pso'phis	Pyg-ma'li-on (29)
Pro'te-us	Psy'che (12) (15)	Pyl'a-des
* Pro-tho-e'nor	Psych'rus	Py'læ
Pro'the-us	Psyl'li (3) (15)	Py-iæm'e-nes
Proth'o-us	Pte'le-um (16)	Py-lag'o-ræ
Pro'to	Pter-e-la'us	Py-lag'o-ras
Prot-o-ge-ne'a	Pte'ri-a	Py-la'on
Pro-tog'e-nes	Ptol-e-der'ma	Py-lar'tes
† Prot-o-ge-ni'a	Ptol-e-mæ'um	Py-lar'ge
‡ Pro-to-me-di'a	Ptol-e-mæ'us	Py'las
Prot-o-me-du'sa	<i>Ptol'e-my</i> , (Eng.)	Py-le'ne
Prox'e-nus	<i>Tol'e-me</i> (16)	Pyl'e-us
Pru-den'ti-us (10)	Ptol-e-ma'is	Pyl'le-on
Prum'ni-des	Ptol'y-cus	Py'lo
Pru'sa	Pto'us	Py'los
Pru-sæ'us	Pub-lic'i-us (10)	Py'lus
Pru'si-as (10)	Pub-lic'i-a (24)	Py'ra
Prym'no	Pub-lic'o-la	Py-rac'mon
Pryt'a-nes	Pub'li-us	Py-rac'mos
Pryt-a-ne'um	Pul-che'ri-a	Py-ræch'mes
Pryt'a-nis	Pu'ni-cum bel'lum	Pyr'a-mus
Psam'a-the (15)	Pu'pi-us	Pyr-e-næ'i
Psam'a-thos	Pu-pi-e'nus	Pyr-e-næ'us
Psam-me-ni'tus	Pup'pi-us	Py-re'ne

\* *Prothoenor*.

The hardy warriors whom Bæotia bred,  
Peneleus, Leitus, *Prothœnor* led. POPE'S *Hom. Iliad*.

† See *Iphigenia*.

‡ *Protomedia*.

Nisæa and Actæa boast the same,  
*Protomedia* from the fruitful dame,  
And Doris, honour'd with maternal name.

}

COOKE'S *Hesiod. Theog.* v. 483.

See *Iphigenia*.



Pyr'gi (3)  
 Pyr'gi-on  
 Pyr'go  
 Pyr-got'e-les  
 Pyr'gus  
 Py-rip'pe  
 Pyr'ro  
 Pyr'o-is  
 Py-ro'ni-a  
 Pyr'rha  
 Pyr'rhi-as  
 Pyr'rhi-ca

Pyr'rhi-cus  
 Pyr'rhi-dæ  
 Pyr'rho  
 Pyr'rhus  
 Pys'te  
 Py-thag'o-ras  
 Pyth-a-ra'tus  
 Pyth'e-as  
 Py'thes  
 Pyth'e-us  
 Pyth'i-a  
 Pyth'i-as

Pyth'i-on  
 Pyth'i-us  
 Py'tho  
 Py-thoch'a-ris  
 Pyth'o-cles  
 Pyth-o-do'rus  
 Pyth-o-la'us  
 Py'thon  
 Pyth-o-ni'ce (30)  
 Pyth-o-nis'sa  
 Pyt'na  
 Pyt'ta-lus

## QU

## QU

## QU

**QUA-DER'NA**

Qua'di (3)  
 Qua-dra'tus  
 Quad'ri-frons, or  
   Quad'ri-ceps  
 Quæs-to'res  
 Qua'ri (3)  
 Qua'ri-us  
 Quer'cens

Qui-e'tus  
 Quinc-ti-a'nus (10)  
 Quinc-til'i-a  
 Quinc'ti-us, T.  
 Quin-de-cem'vi-ri  
 Quin-qua'tri-a  
 Quin-quen-na'les  
 Quin-til-i-a'nus  
*Quin-til'i-an*, (Eng.)

Quin-til'i-us Va'rus  
 Quin-til'la  
 Quin-til'lus, M.  
 Quin'ti-us (10)  
 Quin'tus Cur'ti-us  
 Quir-i-na'li-a  
 Quir-i-na'lis  
 Qui-ri'nus  
 Qui-ri'tes (1)

## RH

## RA-BIR'I-US

Ra-cil'i-a  
 Ræ-sa'ces  
 Ra-mi'ses  
 Ram'nes  
 Ran'da  
 Ra'po  
 Ra-scip'o-lis  
 Ra-ven'na  
 Rav'o-la  
 Rau-ra'ci (3)  
 Rau-ri'ci  
 Re-a'te (8)  
 Re-dic'u-lus  
 Red'o-nes  
 Re-gil'læ  
 Re-gil-li-a'nus  
 Re-gil'lus  
 Reg'u-lus  
 Re'mi (3)  
 Rem'u-lus  
 Re-mu'ri-a  
 Re'mus  
 Re'sus  
 Re-u-dig'ni (3)  
 Rha'ci-a (10)  
 Rha'ci-us  
 Rha-co'tis  
 Rhad-a-man'thus  
 Rhad-a-mis'tus  
 Rha'di-us  
 Rhæ'te-um  
 Rhæ'ti, or Ræ'ti  
 Rhæ'ti-a (10)  
 Rham-nen'ses  
 Rham'nes

## RH

Rham-si-ni'tus  
 Rham'nus  
 Rha'nis  
 Rha'ros  
 Rhas-cu'po-ris  
 Rhe'a  
 Rhe'bas, or Rhe'bus  
 Rhed'o-nes  
 Rhe'gi-um  
 Rhe-gus'ci (3)  
 Rhe'mi (3)  
 Rhe'ne  
 Rhe'ni (3)  
 Rhe'nus  
 Rhe-o-mi'tres  
 Rhe'sus  
 Rhe-tog'e-nes  
 Rhet'i-co  
 Rhe-u'nus  
 Rhex-e'nor  
 Rhex-ib'i-us  
 Rhi-a'nus  
 Rhid'a-go  
 Rhi-mot'a-cles  
 Rhi'on  
 Rhi'pha, or Rhi'phe  
 Rhi-phæ'i (3)  
 Rhi-phe'us  
 Rhi'um  
 Rhod'a-nus  
 Rho'de  
 Rho'di-a  
 Rhod-o-gy'ne, or  
 Rhod-o-gu'ne  
 Rho'do-pe, or  
 Rho-do'pis

## RO

Rho'dus  
*Rhodes*, (Eng.)  
 Rhœ'bus  
 Rhœ'cus  
 Rhœ'te-um  
 Rhœ'tus  
 Rho-sa'ces  
 Rho'sus  
 Rhox-a'na, or  
 Rox-a'na  
 Rhox-a'ni (3)  
 Rhu-te'ni, and  
 Ru-the'ni  
 Rhyn'da-cus  
 Rhyn'thon  
 Rhy'pæ  
 Ri-phæ'i (3)  
 Ri-phe'us  
 Rix-am'a-ræ  
 Ro-bi'go, or  
 Ru-bi'go  
 Rod-e-ri'cus  
 Ro'ma  
*Rome*, (Eng.) pro-  
 nounced *Room*  
 Ro-ma'ni (3)  
 Ro-ma'nus  
 Ro-mil'i-us  
 Rom'u-la  
 Ro-mu'li-dæ  
 Rom'u-ius  
 Ro'mus  
 Ros'ci-us (10)  
 Ro-sil'la-nus  
 Ro'si-us (11)  
 Rox-a'na

Rox-o-la'ni (3)	Ruf-fi'nus	Rus'pi-na
Ru-bel'li-us	Ruf'fus	Ru-te'ni
Ru'bi (3)	Ru-fi'nus	Rus'ti-cus
Ru'bi-con	Ru'fus	Ru'ti-la
Ru-bi-e'nus Lap'pa	Ru'gi-i (4)	Ru'ti-lus
Ru-bi'go	Ru'mi-nus	Ru-til'i-us Ru'fus
Ru'bra sax'a	Run-ci'na	Ru'tu-ba
Ru'bri-us	Ru-pil'i-us	Ru'tu-bus
Ru'di-æ	Rus'ci-us (10)	Ru'tu-li (3)
Ru'fæ	Rus-co'ni-a	Ru'tu-pæ
Ru-fil'lus	Ru-sel'læ	Ru-tu-pi'nus

## SA

## SA

## SA

SA'BA	Sa'bus	Sal-a-min'i-a
Sab'a-chus, or	Sac'a-das	Sal'a-mis
Sab'a-con	Sa'cæ	Sal-a-mi'na
Sa'bæ	Sa'cer	Sal-la'pi-a, or
Sa-ba'ta	Sach-a-li'tes	Sal-la'pi-æ
Sa-ba'zi-us	Sa-cra'ni	Sal'a-ra
Sab'bas	Sac-ra'tor	Sal-la'ri-a
Sa-bel'la	Sa-crat'i-vir	Sal-las'ci (3)
Sa-bel'li (3)	Sad'a-les	Sal-lei'us (5)
Sa-bi'na	Sa'dus	Sal-le'ni (3)
Sa-bi'ni (3) (4)	Sad-y-a'tes	Sal-en-ti'ni (3)
Sa-bin-i-a'nus (21)	Sag'a-na	Sal-er'num
Sa-bi'nus Au'lus	Sag'a-ris	Sal-ga'ne-us, or
Sa'bis	Sa-git'ta	Sal-ga'ne-a
Sab'ra-cæ	Sa-gun'tum, or	Sal'li-i (3) (4)
Sa-lu'i'na	Sa-gun'tus	Sal-i-na'tor
Sab'u-ra	Sa'is	Sal-li-us
Sab-u-ra'nus	Sa'la	Sal-lus'ti-us
Sab'ra-ta	Sal'a-con	Sal'lust, (Eng.)

Sal'ma-cis	Sa'na	Sar-din'i-a
Sal-mo'ne	San'a-os	Sar'dis, or Sar'des
Sal-mo'ne-us	San-cho-ni'a-thon	Sar-don'i-cus (30)
Sal'mus	* San-da'ce	Sar-i-as'ter
Sal-my-des'sus	San-da'li-um	Sar-ma'ti-a (10)
Sa'lo	San'da-nis	Sar-men'tus
Sa-lo'me (8)	San'da-nus	Sar'ni-us
Sa'lon	San-di'on (11)	Sa'ron
Sa-lo'na, or	San-dre-cot'tus	Sa-ron'i-cus Si'nus
Sa-lo'næ	San'ga-la	Sar-pe'don
Sal-o-ni'na	San-ga'ri-us, or	Sar-ras'tes
Sal-o-ni'nus	San'ga-ris	Sar'si-na
Sa-lo'ni-us	San-guin'i-us	Sar-san'da
Sal'pis	San-nyr'i-on	Sa'son
Sal'vi-an	San'to-nes, and	Sa-tas'pes
Sal-vid-i-e'nus	San'to-næ	Sa'ti-æ (10)
Sal'vi-us	Sa'on	Sat-i-bar-za'ne
Sa-ma'ri-a (30)	Sa-pæ'i, or Sa-phæ'i	Sat-tic'u-la, and
Sam-bu'los	Sa'por	Sat-tic'u-lus
Sa'me, or Sa'mos	† Sa-po'res	Sa'tis
Sa'mi-a	Sap'pho, or Sa'pho	Sat-ra-pe'ni
Sam-ni'tæ	Sap'ti-ne	Sa-tri'cum
Sam-ni'tes	Sa-rac'o-ri (3)	Sa-trop'a-ces
Sam'nites, (Eng.)	Sa-ran'ges	Sat'u-ra
Sam'ni-um	Sar-a-pa'ni (3)	Sat-u-rei'um, or
Sa-mo'ni-um	Sar'a-pus	Sa-tu're-um
Sa'mos	Sar'a-sa	Sat-u-rei'us
Sa-mos'a-ta	Sa-ras'pa-des	Sat-ur-na'li-a
Sam-o-thra'ce, or	Sar-dan-a-pa'lus	Sa-tur'ni-a
Sam-o-thra'ci-a	Sar'di (3)	Sat-ur-ni'nus
Sa'mus	Sar'des	Sa-tur'ni-us

\* *Sandace*.—A sister of Xerxes, which I find in no lexicographer but Lempriere, and in him with the accent on the first syllable; but from its Greek original Σανδακκη it ought certainly to be accented on the second syllable.

† *Spoares*.—This word, says Labbe, is by Gavantus and others, ignorant of the Greek, accented on the first syllable.

Sa-tur'nus	Schœ'nus, or	Scy'ras
Sat'u-rum	Sche'no	Scy'ros
Sat'y-rus	Sci'a-this	Scy'thæ
Sav'e-ra	<i>Si'a-this</i>	Scy'thes, or
Sau-fei'us Tro'gus	Sci'a-thos	Scy'tha
Sa'vo, or Sav-o'na	Sci'dros	Scyth'i-a
Sau-rom'a-tæ	Scil'lus	Scyth'i-des
Sau'rus	Sci'nis	Scy-thi'nus
Sa'vus	Scin'thi (3)	Scy'thon
Saz'i-ches (12)	Sci-o'ne	Scy-thop'o-lis
Scæ'a	Sci-pi'a-dæ	Se-bas'ta
<i>Se'a</i>	Scip'i-o (9)	Se-bas'ti-a
Scæ'va	Sci'ra (7)	Seb-en-ny'tus
<i>Se'va</i>	Sci-ra'di-um	Se-be'tus
Scæv'o-la	Sci'ras (3)	Se-bu-si-a'ni, or
<i>Sev'o-la</i>	Sci'ron	Se-gu-si-a'ni
Scal'pi-um	Sci'rus	Sec-ta'nus
Sca-man'der	Sco'lus	Sed-i-ta'ni, or
Sca-man'dri-us	Scom'brus	Sed-en-ta'ni (3)
Scan-da'ri-a	Sco'pas	Se-du'ni (3)
Scan-di-na'vi-a	Sco'pi-um	Se-du'si-i (3)
Scan-til'la	Scor-dis'ci, and	Se-ges'ta
Scap-tes'y-le	Scor-dis'cæ	Se-ges'tes
Scap'ti-a (10)	Sco-ti'nus	Se-gob'ri-ga
Scap'ti-us (10)	Sco-tus'sa	Seg'ni (3)
Scap'u-la	Scri-bo'ni-a	Seg'o-nax
Scar'di-i (3) (4)	Scri-bo-ni-a'nus	Se-gon'ti-a, or
Scar-phi'a, or	Scri-bo'ni-us	Se-gun'ti-a (10)
Scar'phe	Scyl-a-ce'um (9)	Seg-on-ti'a-ci (3)
Scau'rus	Scy'lax	Se-go'vi-a
Sced'a-sus	Scyl'la	Se-gun'ti-um (10)
Scel-e-ra'tus	Scyl-læ'um	Se-ja'nus Æ'li-us
Sche'di-a	Scyl'li-as	Sei'us Stra'bo
<i>Ske'di-a</i>	Scyl'lis	Se-lem'nus
Sche'di-us (12)	Scyl'lus	Se-le'ne
Sche'ri-a	Scy-lu'rus	Sel-eu-ce'na, or
Schœ'ne-us	Scyp'pi-um	Se-leu'cis

* Sel-eu'ci-a (29)	Sem-i-ger-ma'ni	Sen'e-ca
Se-leu'ci-dæ	Sem-i-gun'tus	Sen'o-nes
Se-ieu'cis	Se-mir'a-mis	Sen'ti-us (10)
Se-leu'cus	Sem'no-nes	Sep-te'ri-on
Sel'ge	Se-mo'nes	Sep-tim'i-us
Se-lim'nus	Sem-o-sanc'tus	Sep-ti-mu-lei'us
Se-li'nuns, or	Sem-pro'ni-a	Sep'y-ra
Se-li'nus	Sem-pro'ni-us	Seq'ua-na
Se-la'si-a	Se-mu'ri-um	Seq'ua-ni
Sel-le'is	Se'na	Se-quin'i-us
Sel'li (3)	Se-na'tus	Se-ra'pi-o
Se-lym'bri-a	Sen'na, or	† Se-ra'pis
Sem'e-le	Se'na	Se'res

\* *Seleucia*.—Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, had its penultimate formed of the diphthong *eu*, Σελευκειᾶ, this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

..... Eden stretch'd her line  
From Auran eastward to the royal tow'rs  
Of great *Seleucia*, built by Grecian kings.

*Par. Lost*, b. 4.

If, however, the English scholar wishes to shine in the classical pronunciation of this word, let him take care to pronounce the *c* like *s* only, and not like *sh*, which sound it necessarily has, if the accent be on the antepenultimate syllable. See Rules 10 and 30.

† *Serapis*.—There is not a dissenting voice among our prosodists against the pronouncing of this word with the accent on the penultimate syllable; and yet, to show the tendency of English pronunciation, when a ship of this name had a desperate engagement with one of the French, which attracted the attention of the Public; every body pronounced it with the accent on the first syllable. Milton has done the same in his sublime description of the grandeurs of Pandemonium:

..... Not Babylon  
Nor gréat Alcairo such magnificence

Ser-bo'nis	Se-ve'ra	<i>Sish'e-on</i>
Se-re'na	Se-ve-ri-a'nus	Sic-y-o'ni-a
Se-re-ni-a'nus	† Se-ve'rus	<i>Sish-e-'ne-a</i>
Se-re'nus	Seu'thes	Si'de (8)
Ser-ges'tus	Sex'ti-a	Si-de'ro
Ser'gi-a	Sex-til'i-ā	Sid-i-ci'num
Set'gi-us	Sex-til'i-us	Si'don
* Ser-gi'o-lus	Sex'ti-us	Si-do'nis
Se-ri'phus	Sex'tus	Si-do'ni-us
Ser'my-la	Si-bi'ni (3)	Si'ga
Ser-ra'nus	Si-bur'ti-us	Si-gæ'um, or
Se'ron	Si-by'læ	Si-ge'um
Ser-to'ri-us	Si'ca	Sig'ni-a
Ser-væ'us	Si-cam'bri, or	Sig-o-ves'sus
Ser-vi-a'nus	Sy-gam'bri (3)	Si-gy'ni, Sig'u-næ
Ser-vil'i-a	Si-ca'ni (3)	Si-gyn'næ
Ser-vil-i-a'nus	Si-ca'ni-a	Si'la, or Sy'la
Ser-vil'i-us	Sic'e-lis	Si-la'na Ju'li-a
Ser'vi-us Tul'li-us	Si-cel'i-des	Si-la'nus
Ses'a-ra	Si-chæ'us	Sil'a-ris
Se-sos'tris	Si-cil'i-a	Si-le'nus
Ses'ti-us	Si-cin'i-us Den-ta'	Sil-i-cen'se
Ses'tos, or Ses'tus	tus	Sil'i-us I-tal'i-cus
Se-su'vi-i (3)	Si-ci'nus	Sil'phi-um
Set'a-bis	Sic'o-rus	Sil-va'nus
Se'thon	Sic'u-li (3)	Sim-bruv'i-us, or
Se'ti-a (10)	Sic'y-on	Sim-bruv'i-us

Equal'd in all their glories to enshrine  
 Belus or *Serapis* their gods; or seat  
 Their kings, when Egypt with Assyria strove,  
 In wealth and luxury.

*Par. Lost*, b. i. v. 717.

\* *Sergiolus*.—I find this word in no dictionary but Lempriere's, and there the accent is placed upon the penultimate instead of the antepenultimate syllable.

† *Severus*.—This word, like *Serapis*, is universally mispronounced by the mere English scholar with the accent on the first syllable.

Si-me'thus, or	Si-pon'tum, Si'pus	* Smin'the-us
Sy-me'thus	Sip'y-lum, and	Smyr'na
Sim'i-læ	Sip'y-lus	So-a'na
Sim'i-lis	Si-re'nes	So-an'da
Sim'mi-as	<i>Si'rens</i> , (Eng.)	So-a'nes
Si'mo	Si'ris	Soc'ra-tes
Si'mo-is	Sir'i-us	Sœ'mi-as
Sim-o-is'i-us (10)	Sir'mi-um	Sog-di-a'na
Si'mon	Si-sam'nes	Sog-di-a'nus
Si-mon'i-des	Sis'a-pho	Sol'o-e, or So'li
Sim-ple'i-us (24)	Sis'e-nes	So-læ'is
Sim'u-lus	Si-sen'na	So'lon
Si'mus	Sis-i-gam'bis, or	So-lo'ni-um
Sim'y-ra	Sis-y-gam'bis	So'lus
Sin'di	Sis-o-cos'tus	Sol'y-ma, and
Sin-gæ'i (3)	Sis'y-phus	Sol'y-mæ
Si'nis	Si-tal'ces	Som'nus
Sin'na-ces	Sith'ni-des	Son'chis (12)
Sin'na-cha	Si'thon	Son-ti'a-tēs
Sin'o-e	Si-tho'ni-a	Sop'a-ter
Si'non	Sit'i-us (10) (24)	So'phax
Si-no'pe	Sit'o-nes	So-phe'ne (8)
Si-no'pe-us	Sme'nus	Soph'o-cles
Sin'o-rix	Smer'dis	Soph-o-nis'ba
Sin'ti-i (3) (4)	Smi'lax	So'phron
Sin-u-es'sa	Smi'lis	† So-phron'i-cus
Siph'nos	Smin-dyr'i-des	Soph-ro-nis'cus

\* *Smintheus*.—This word, like *Orpheus*, and others of the same form, has the accent on the first syllable; but poets often contract the two last syllables into one; as Pope—

O, Smintheus, sprung from fair Latona's line,  
Thou guardian pow'r of Cilla the divine!

See *Idomeneus*.

† *Sophronieus*.—I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination; unless, says he, any one think it more likely to be derived from *Sophron*, than from victory; that is, by uniting a general



So-phro'ni-a	So'ti-on (11)	Spi-thob'a-tes
So-phros'y-ne	So'ti-us (10)	Spith-ri-da'tes
Sop'o-lis	So'us	Spo-le'ti-um (10)
So'ra	Soz'o-men	* Spor'a-des (20)
So-rac'tes, and	Spa'co	Spu-ri'na
So-rac'te	Spar'ta	Spu'ri-us
So-ra'nus	Spar'ta-cus	Sta-be'ri-us
So'rex	Spar'tæ, or Spar'ti	Sta'bi-æ
So-rit'i-a (10)	Spar-ta'ni, or	Sta-gi'ra (1)
So'si-a Gal'la (10)	Spar-ti-a'tæ (22)	Sta'i-us
So-sib'i-us	Spar-ti-a'nus	Staph'y-lus
Sos'i-cles	Spe'chi-a (12)	Sta-san'der
So-sic'ra-tes	Spen'di-us	Sta-sil'e-us (29)
So-sig'e-nes	Spen'don	Sta-til'i-a
So'si-i (3) (10)	Sper-chi'us (12)	Sta-til'i-us
Sos'i-lus	Sper-ma-top'h'a-gi	Stat'i-næ
So-sip'a-ter	Speu-sip'pus	Sta-ti'ra
So'sis	Spac-te'ri-æ	Sta'ti-us (10)
So-sis'tra-tus	Sphe'rus	Sta-sic'ra-tes
So'si-us (10)	Sphinx	Sta'tor
Sos'the-nes	Spi'o	Stel-la'tes
Sos'tra-tus	Spho'dri-as	Stel'li-o
Sot'a-des	Sphra-gid'i-um	Ste'na
So'ter	Spi-cil'lus	Sten-o-bœ'a
So-te'ri-a	Spin'tha-rus	Ste-noc'ra-tes
So-ter'i-cus	Spin'ther	Sten'tor
So'this	Spi-tam'e-nes	Steph'a-na

termination to the root of the word, than combining it with another word significant of itself; but as there is a Greek adjective *Σωφρονικός* signifying *ordained by nature to temperance*, it is much more probable that *Sophronicus* is this adjective used substantively, than that it should be compounded of *Σωφρων* and *νικος*, *conquering temperance*; and therefore the antepenultimate accent seems preferable.

\* *Sporades*.—This word has the accent placed on the first syllable by all our prosodists; but a mere English ear is not only inclined to place the accent on the second syllable, but to pronounce the word as if it were a dissyllable, *Spo-rades'*; but this is so gross an error, that it cannot be too carefully avoided.

Steph'a-nus	Stra-to-ni'cus (30)	Suf-fe'nus
Ster'o-pe	Stron'gy-le	Suf-fe'ti-us, or
Ster'o-pes	Stroph'a-des	Fu-fe'ti-us
Ste-sich'o-rus	Stro'phi-us	* Sui'das
Ster-tin'i-us	Stru-thoph'a-gi	Suil'i-us
Ste-sag'o-ras	Stru'thus	Sui'o-nes
Stes-i-cle'a	Stry'ma	Sul'chi
Ste-sim'bro-tus	Strym'no	Sul'ci-us
Sthen'e-le	Stry'mon	Sul'mo, or
Sthen'e-lus	Stym-pha'li-a, or	Sul'mo-na
Sthe'nis	Stym-pha'lis	Sul-pit'i-a
Sthe'no	Stym-pha'lus	Sul-pit'i-us, or
Sthen-o-bœ'a	Styg'ne	Sul-pic'i-us (24)
Stil'be, or Stil'bi-a	Sty'ra	Sum-ma'nus
Stil'i-cho	Sty'rus	Su'ni-ci
Stil'po	Styx	Su'ni-des
Stim'i-con	Su-ar-do'nes	Su'ni-um
Stiph'i-lus	Su-ba'tri-i (3) (4)	Su-o-vet-au-ril'i-a
Sto-bœ'us	Sub-lic'i-us (24)	Su'pe-rum ma're
Stœch'a-des	Sub'o-ta	Su'ra Æ-myl'i-us
Sto'i-ci	Sub-ur'ra	Su-re'na
Sto'ics, (Eng.)	Su'cro	Sur-ren'tum
Stra'bo	Sues'sa	Su'rus
Stra-tar'chas	Sues'so-nes	Su'sa
Stra'to, or Stra'ton	Sue-to'ni-us	Su'sa-na
Strat'o-cles	Sue'vi	Su-si-a'na, or Su'sis
Strat-o-ni'ce	Sue'vi-us	Su-sa'ri-on

\* *Suidas*.—This word is generally heard, even among the learned, in two syllables, as if written *Sui-das*. Labbe, however, makes it three syllables, and accents the first; although, says he, by what right I know not, it is generally pronounced with the accent on the penultimate. It may be observed, that if we place the accent on the first syllable, the *i* in the second must be pronounced like *e*; and that the general pronunciation which Labbe complains of, that of placing the accent on the second syllable, must, in our English pronunciation of Greek or Latin words, preserve the *i* in its long open sound, as in *idle*: if, therefore, we pronounce the *i* in this manner, it is a sufficient proof that we place the accent on the penultimate syllable; which, though common, is, as Labbe observes, without good authority.

Su'tri-um	Syl'o-son	Sy'phax
Sy-ag'rus	Syl-va'nus	Sy-phæ'um
Syb'a-ris	Syl'vi-a	Syr'a-ces
Syb-a-ri'ta	Syl'vi-us	Syr-a-co'si-a (10)
<i>Syb'a-rite</i> , (Eng.)	Sy'ma, or Sy'me	Syr-a-cu'sæ (8)
Syb'o-tas	Sym'bo-lum	<i>Syr'a-cuse</i> , (Eng.)
Sy-cin'nus	Sym'ma-chus	Syr'i-a
Sy'e-dra	Sym-pleg'a-des	Sy'rinx
Sy'e-ne (8)	Sy'mus	Syr-o-phœ'nix
Sy-e-ne'si-us (10)	Syn-cel'lus	Syr-o-phœ-ni'ces
Sy-en-i'tes	Sy-ne'si-us (10)	Sy'ros
Syg'a-ros	Syn'ge-lus	Syr'tes
Sy-le'a	Syn'nas	Sy'rus
Syl'e-us	Syn-na-lax'is	Sys-i-gam'bis
Syl'la	Syn'nis	Sy-sim'e-thres
Syl'lis	Sy-no'pe	Sys'i-nas
Syl'o-es	Syn'ty-che	Sy'thas

<b>TA-AU'TES</b>	Ta-la'si-us (10)	Tan'a-ger
Tab'ra-ca	Tal'a-us	Tan'a-is
Ta-bur'nus	Ta-la'y-ra (6)	Tan'a-quil
Tac-fa-ri'nas	Tal'e-tum	Tan-tal'i-des
Ta-champ'so	Tal-thyb'i-us	Tan'ta-lus
Ta'chos, or Ta'chus	Ta'lus	Ta-nu'si-us Ger'mi-
Tac'i-ta (24)	Tam'a-rus	nus (10)
Tac'i-tus (24)	Ta'mos	Ta'phi-æ
Tæ'di-a	Ta-ma'se-a	Ta'phi-us
Tæn'a-rus	Tam'pi-us	Ta'phi-us, or
Tæ'ni-as	Tam'y-ras	Ta-phi-as'sus
Ta'ges	Tam'y-ris	Tap-rob'a-ne
Ta-go'ni-us	Tan'a-gra	Tap'sus
Ta'gus	Tan'a-grus, or	Tap'y-ri (3)

Tar'a-nis	Tat'ta	Tec-tos'a-gæ
Ta'ras	Tau-lan'ti-i (3)	Te'ge-a, or Te-gæ'a
Tar-ax-ip'pus	Tau'nus	Teg'u-la
Tar-bel'li (3)	Tau-ra'ni-a	Teg'y-ra (7)
Tar-che'ti-us (10)	Tau-ran'tes	Te'i-us (5)
Tar'chon	Tau'ri (3)	Te'i-um, or Te'os
Ta-ren'tum, or	Tau'ri-ca Cher-so-	Tel'a-mon
Ta-ren'tus	ne'sus	Tel-a-mo-ni'a-des
Tar'næ	Tau'ri-ca (7)	Tel-chi'nes
Tar'pa	Tau-ri'ni (3)	Tel-chin'i-a
Tar-pe'i'a (5)	Tau-ris'ci (3)	Tel-chin'i-us
Tar-pe'i'us (5)	Tau'ri-um	Tel'chis
Tar-quin'i-i (3)	Tau-ro-min'i-um	Te'le-a (7) (19)
Tar-quin'i-a	Tau'rus	Te-leb'o-as
Tar-quin'i-us	Tax'i-la	Te-leb'o-æ, or
Tar-quit'i-us (27)	Tax'i-lus, or	Te-leb'o-es
Tar'qui-tus	Tax'i-les	Tel-e-bo'i-des
Tar-ra-ci'na	Tax-i-maq'ui-lus	Te-lec'les, or
Tar'ra-co	Ta-yg'e-te, or	Te-lec'lus
Tar-ru'ti-us (10)	Ta-y-ge'te	Tel-e-cli'des
Tar'sa	* Ta-yg'e-tus, or	Te-leg'o-nus
Tar'si-us (10)	Ta-yg'e-ta	Te-lem'a-chus
Tar'sus, or Tar'sos	Te-a'num	Tel'e-mus
Tar'ta-rus	Te'a-rus	Tel-e-phas'sa
Tar-tes'sus	Te-a'te-a, Te'a-te, or	Tel'e-phus
Tar-un'ti-us	Te-ge'a-te	Te-le'si-a (10)
Tas-ge'ti-us	Tech-mes'sa	Te-les'i-clas
Ta'ti-an	Tech'na-tis	Tel-e-sil'la
Ta-ti-en'ses	Tec'ta-mus	Tel-e-sin'i-cus
Ta'ti-us (10)	Tec-tos'a-ges, or	Tel-e-si'nus

\* *Taygetus* and *Taygete*.—All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tænera, Massica, et altus  
Gargarus. . . . .

Tel-e-sip'pus	Te-re'don	Teu'ta
Te-les'pho-rus	Te-ren'ti-a	Teu-ta'mi-as, or
Tel-e-stag'o-ras	Te-ren-ti-a'nus	Teu'ta-mis
Te-les'tas	Te-ren'tus	Teu'ta-mus
Te-les'tes	* Te're-us	Teu'tas, or
Te-les'to	Ter-ges'te, and	Teu-ta'tes
Tel'e-thus	Ter-ges'tum	Teu'thras
Tel-e-thu'sa	Te'ri-as (19)	Teu-tom'a-tus
Te-leu'ri-as	Ter-i-ba'zuts	Teu'to-ni, and
Te-leu'ti-as	Te-rid'a-e (19)	Teu'to-nes
Tel-la'ne	Ter-i-da'tes	Tha-ben'na
Tel'li-as	Ter'i-gum	Tha'is
Tel'lis	Ter-men'ti-a (10)	Tha'la
Tel'lus	Ter'me-rus (27)	Thal'a-me
Tel-mes'sus, or	Ter-me'sus (27)	Tha-las'si-us
Tel-mis'sus	Ter-mi-na'li-a	Tha'les
Te'lon	Ter-mi-na'lis	Tha-les'tri-a, or
Tel-thu'sa	Ter'mi-nus	Tha-les'tris
Te'lys (26)	Ter'mi-sus, or	Tha-le'tes (27)
Te-ma'the-a	Ter-mes'sus	Tha-li'a (30)
Te-me'ni-um	Ter-pan'der	Thal'pi-us
Tem-e-ni'tes	Terp-sich'o-re (8)	Tham'y-ras
Tem'e-nus	Terp-sic'ra-te	Tham'y-ris
Tem-e-rin'da	Ter-ra-ci'na	Thar-ge'li-a
Tem'e-sa	Ter-ra-sid'i-us	Tha-ri'a-des
Tem'e-se	Ter'ti-a (10)	Tha'rops (26)
Tem'nes	Ter'ti-us (10)	Thap'sa-cus
Tem'nos	Ter-tul-li-a'nus	Tha'si-us, or
Tem'pe	Te'thys (26)	Thra'si-us (10)
Ten'e-dos	Te-trap'o-lis	Tha'sos (26)
Te'nes (26)	Tet'ri-cus	Tha'sus
Ten'e-sis	Teu'cer	Thau-man'ti-as, and
Te'nos (26)	Teu'cri (3)	Thau-man'tis
Ten'ty-ra, Egypt	Teu'cri-a	Thau'mas
Ten-ty'ra, Thrace	Teuc'te-ri (3)	Thau-ma'si-us
Te'os, or Te'i-os	Teu-mes'sus	The'a

\* *Tereus*.—For words of this termination, see *Idomeneus*.

The-ag'e-nēs	The-od-o-re'tus	The'ras
The-a'ges	<i>The-od'o-ret</i> , (Eng.)	The-rip'pi-das
The-a'no	The-od-o-ri'tus	Ther'i-tas
The-a'num	The-o-do'ra	Ther'ma
The-ar'i-das	The-o-do'rus	Ther-mo'don
The-ar'nus	The-o-do'si-us (10)	Ther-mop'y-læ
The-a-te'tes	The-od'o-ta	Ther'mus
The'bæ (8)	The-o-do'ti-on (11)	The-rod'a-mas
* <i>Thebes</i> , (Eng.)	The-od'o-tus	The'ron
Theb'a-is	The-og-ne'tes	Ther-pan'der
The'be, or The'bæ	The-og'nis	Ther-san'der
The'i-a	The-om-nēs'tus	Ther-sil'o-chus
The'i-as (5)	The'on	Ther-sip'pus
Thel-e-phas'sa	The-on'o-e (8)	Ther-si'tes (1)
Thel-pu'sa	The'o-pe	Thes-bi'tes
Thelx-i'on (29)	The-oph'a-ne	The-se'i-dæ
Thelx-i'o-pe	The-oph'a-nes	The-se'is
The-me'si-on (11)	The-o-pha'ni-a	The'se-us
The'mis	The-oph'i-lus	The-si'dæ
The-mis'cy-ra	The-o-phras'tus	The-si'des
Them'e-nus	The-o-pol'e-mus	Thes-moph-o'ri-a
Them'i-son	The-o-pom'pus	Thes-moth'e-tæ
The-mis'ta	The-o-phy-lac'tus	Thes-pi'a
The-mis'ti-us	<i>The-oph'i-lact</i> (Eng.)	Thes-pi'a-dæ
The-mis'to-cles	The-o'ri-us	Thes-pi'a-des
Them-i-stog'e-nēs	The-o-ti'mus	Thes'pi-æ
The-o-cle'a	The-ox'e-na	Thes'pis
The'o-cles	The-ox-e'ni-a	Thes'pi-us, or
The'o-clus	The-ox-e'ni-us	Thes'ti-us
The-o-clym'e-nus	The'ra	Thes-pro'ti-a (10)
The-oc'ri-tus	The-ram'bus	Thes-pro'tus
The-od'a-mas, or	The-ram'e-nēs	Thes-sa'li-a
Thi-od'a-mas	The-rap'ne, or	Thes-sa'li-on (29)
The-o-dec'tes	Te-rap'ne	Thes-sa-li'o-tis

\* *Thebes*.—Thebes in Egypt was called *Hecatom'pylos*, from having a hundred gates; and Thebes in Greece *Heptap'ylos*, from its seven gates.

* Thes-sa-lo-ni'ca (30)	Tho'on	Thri-am'bus
Thes'sa-lus	Tho'o-sa	Thro'ni-um
Thes'te	Tho-o'tes	Thry'on
Thes'ti-a	Tho-ra'ni-us	Thry'us
Thes-ti'a-de, and	Tho'rax	Thu-cyd'i-des
Thes-ti'a-des	Tho'ri-a	Thu-is'to
Thes'ti-as	Thor'nax	Thu'le (8)
Thes'ti-us	Thor'sus	Thu'ri-æ, or
Thes'tor	Tho'us	Thu'ri-um
Thes'ty-lis	Thra'ce	Thu'ri-nus
The'tis	Thra'ces	Thus'ci-a (10)
Theu'tis, or	Thra'ci-a	Thy'a
Teu'this	<i>Thrace</i> , (Eng.)	Thy'a-des
Thi'a	Thrac'i-dæ (19)	Thy'a-mis
Thi'as	Thra'cis	Thy'a-na
Thim'bron	Thra'se-as (11)	Thy-a-ti'ra
Thi-od'a-mas	Thra-sid'e-us	Thy-bar'ni
This'be	Thra'si-us (10)	Thy-es'ta
This'i-as (10)	Thra'so	Thy-es'tes
This'o-a	Thras-y-bu'lus	Thym'bra
Tho-an'ti-um (10)	Thras-y-dæ'us	Thym-bræ'us
Tho'as	Thra-syl'lus	Thym'bris
Tho'e (8)	Thra-sym'a-chus	Thym'bron
Thom'y-ris (19)	Thras-y-me'des	Thym'e-le
Tho'lus	Thras-y-me'nus	Thy-mi'a-this
† Thon	Thre-ic'i-us (24)	Thy-moch'a-res
Tho'nis	Thre-is'sa	Thy-mœ'tes
	Threp-sip'pas	Thy-od'a-mas

\* *Thessalonica*.—This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

† *Thon*, a physician of Egypt. Milton spells this word with the final *e*, making it one syllable only, and consequently pronouncing it so as to rhyme with *tone*:

Not that Nepenthe, which the wife of *Thone*,  
In Egypt, gave to Jove-born Helena,  
Is of such pow'r to stir up joy as this . . . .

*Comus*.



Thy-o'ne	Ti-mæ'us	Ti-sam'e-nes
Thy-o'ne-us	Ti-mag'e-nes	Ti-san'drus
Thy'o-tes	Ti-mag'o-ras	Ti-sar'chus (12)
Thy're	Ti-man'dra	Ti-si'a-rus
Thyr'e-a	Ti-man'dri-des	Tis'i-as (10)
Thyr'e-us	Ti-man'thes	Ti-siph'o-ne
Thyr'i-on (29)	Ti-mar'chus (12)	Ti-siph'o-nus
Thyr-sag'e-tæ	Tim-a-re'ta	Tis-sam'e-nus
Thys'sos	Ti-ma'si-on (11)	Tis-sa-pher'nes
Thy'us	Tim-a-sith'e-us	Ti-tæ'a
Ti'a-sa (1)	Ti-ma'vus	Ti'tan Ti-ta'nus
Tib-a-re'ni	Ti-me'si-us (11)	Tit'a-na
Ti-be'ri-as	Ti-moch'a-ris (12)	Ti-ta'nes
Tib-e-ri'nus	Tim-o-cle'a	<i>Ti'tans</i> , (Eng.)
Tib'e-ris	Ti-moc'ra-tes	Ti-ta'ni-a
Ti-be'ri-us	Ti-mo'cre-on	Ti-tan'i-des
Ti-be'sis	Tim-o-de'mus	Ti-ta'nus, (a giant)
Ti-bul'lus	Tim-o-la'us	Tit'a-nus, (a river)
Ti'bur	Ti-mo'le-on	Tit-a-re'si-us (10)
Ti-bur'ti-us (10)	Ti-mo'lus (13)	Tit'e-nus
Ti-bur'tus	Ti-mom'a-chus	Tith-e-nid'i-a
Tich'i-us (12)	Ti'mon	Ti-tho'nus
Tic'i-da	Ti-moph'a-nes	Tit'i-a (19)
Ti-ci'nus	Ti-mo'the-us	Tit-i-a'na (21)
Tid'i-us	Ti-mox'e-nus	Tit-i-a'nus
Ti-es'sa	Tin'gis	Tit'i-i (3) (19)
Tif'a-ta	Ti'pha	Ti-thraus'tes
Ti-fer'num	Ti'phys	Ti-tin'i-us
Tig'a-sis	Tiph'y-sa	Tit'i-us (10) (19)
Tig-el-li'nus (24)	Ti-re'si-as (10)	Ti-tor'mus
Ti-gel'li-us	Tir-i-ba'ses	Ti-tu'ri-us
Ti-gra'nes	Tir-i-da'tes	Ti'tus
Tig-ran-o-cer'ta	Ti'ris (18)	Tit'y-rus
Ti'gres	Ti'ro	Tit'y-us (19)
Ti'gris	Ti-ryn'thi-a	Tle-pol'e-mus (16)
Tig-u-ri'ni (3)	Ti-ryn'thus	Tma'rus
Til-a-tæ'i (4)	Ti-sæ'um	Tmo'lus (13)
Ti-mæ'a	Ti-sag'o-ras	To-ga'ta



Tol'mi-des	Trans-tib-er-i'na	Tri-phil'lis (1)
To-lo'sa	Tra-pe'zus	Tri-phi'lus
To-lum'nus	Tra-sul'lus	Trip'o-lis (19)
To'lus	Tre-ba'ti-us (10)	Trip-tol'e-mus
To-mæ'um	Tre-bel-li-a'nus	Triq'ue-tra
Tom'a-rus (19)	Tre-bel-li-e'nus	Tris-me-gis'tus
Tom'i-sa	Tre-bel'li-us	Trit'i-a (10)
To'mos, or To'mis	Tre'bi-a	Trit-o-ge-ni'a (30)
Tom'y-ris (19)	Tre'bi-us	Tri'ton
To'ne-a	Tre-bo'ni-a	Tri-to'nis
Ton-gil'li	Tre-bo'ni-us	Tri-ven'tum
To-pa'zos	Treb'u-la (19)	Triv'i-a
Top'i-ris, or	Tre'rus	Triv'i-æ an'trum
Top'rus	Trev'e-ri (3)	Triv'i-æ lu'cus
Tor'i-ni (3)	Tri-a'ri-a	Tri-vi'cum
To-ro'ne	Tri-a'ri-us	Tri-um'vi-ri (4)
Tor-qua'ta	Tri-bal'li (3)	Tro'a-des
Tor-qua'tus	Trib'o-ci	Tro'as
Tor'tor	Tri-bu'ni	Troch'a-ri
To'rus	Tric-as-ti'ni (3)	Troch'o-is (12)
Tor'y-ne	Tric'cæ	Trœ-ze'ne
Tox-a-rid'i-a (19)	Trick'se	Trog'i-lus (24)
Tox'e-us	Tri-cla'ri-a	Trog-lod'y-tæ
Tox-ic'ra-té	Tri-cre'na	Tro'gus Pom-pe'i-ûs
Tra'be-a	Tri-e-ter'i-ca	Tro'ja
Trach'a-lus (12)	Trif-o-li'nus	Troy, (Eng.)
Tra'chas	Tri-na'cri-a, or	* Tro'i-lus
Tra-chin'i-a	Trin'a-cris	Trom-en-ti'na
Trach-o-ni'tis	Tri-no-ban'tes	Troph'i-mus
Tra'gus	Tri-oc'a-la, or	Tro-pho'ni-us
Traj-a-nop'o-lis	Tri'o-cla	Tros
Tra-ja'nus	Tri'o-pas, or	Tros'su-lum
Tra'jan, (Eng.)	Tri'ops	Trot'i-lum
Tral'les	Tri-phyli'a	Tru-en'tum, or

\* *Troilus*.—This word is almost always heard as if it were two syllables only, and as if written *Troylus*. This is a corruption of the first magnitude: the vowels should be kept separate, as if written *Tro'e-lus*.—See *Zoilus*.

Tru-en-ti'num	Tul'li-a	Tus'cu-lum
Tryph'e-rus	Tul-li'o-la	Tus'cus
Tryph-i-o-do'rus	Tul'li-us	Tu'ta
Try'phon	Tu-ne'ta, or Tu'nis	Tu'ti-a (10)
Try-pho'sa	Tun'gri	Tu'ti-cum
Tu'be-ro.(19)	Tu-ra'ni-us	Ty'a-na
Tuc'ci-a (10)	Tur'bo	* Ty-a'ne-us, or
Tuk'she-a	Tur-de-ta'ni	Ty-a-næ'us
Tu'ci-a (10)	Tu-re'sis	Ty-a-ni'tis
Tu'der, or	Tu'ri-us	Ty'bris
Tu-der'ti-a (10)	Tur'nus	Ty'bur
Tu'dri (3)	Tu'ro-nes	Ty'che (12)
Tu-gi'ni, or	Tur'pi-o	Ty'ke
Tu-ge'ni	Tu-rul'li-us	Tych'i-us (12)
Tu-gu-ri'nus (22)	Tus-ca'ni-a, and	Tych'i-cus (12)
Tu-is'to	Tus'ci-a (10)	Ty'de
Tu-lin'gi (3)	Tus'ci (3)	† Tyd'e-us
Tul'la	Tus-cu-la'num	Ty-di'des

\* *Tyaneus*.—This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, “et inde deductum *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi.”

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

† *Tydeus*.—This word, like several others of the same termination, was pronounced by the Greeks sometimes in three, and sometimes in two syllables, the *eu* considered as a diphthong. When it was pronounced in three syllables, the penultimate syllable was long, and the accent was on it as we find it in a verse of Wilkie's *Epigoniad*:

Venus, still partial to the Theban arms,  
*Tydeus*' son seduc'd by female charms.

Ty-e'nis	Ty'phon	Tyr-rhe'i-des
Tym'ber	Ty-ran-ni'on	Tyr-rhe'ni
Ty-mo'lus	Ty-ran'nus	Tyr-rhe'num
Tym-pa'ni-a	Ty'ras, or Ty'ra	Tyr-rhe'nus
Tym-phæ'i (3)	Ty'res	Tyr'rhe-us
Tyn-dar'i-des	Tyr-i-da'tes	Tyr-rhi'dæ
Tyn'da-ris	Tyr'i-i (4)	Tyr'sis
Tyn'da-rus	Ty-ri'o-tes	Tyr-tæ'us
Tyn'ni-chus	Ty'ro	Ty'rus, or Ty'rōs
Ty-phœ'us, or	Ty-rog'ly-phus	<i>Tyre</i> , (Eng.)
Ty-phœ'os, sub.	Ty'ros	Tys'i-as (10)
Ty-pho'e-us, adj.	Tyr-rhe'i-dæ'	

## VA

## VA

## UC

VAC-CÆ'I (3)	Va-le'ri-a	Va-ri'ni (3)
Va-cu'na	Va-le-ri-a'nus	Va-ris'ti
Va'ga	<i>Va-le'ri-an</i> , (Eng.)	Va'ri-us
Vag-e-dru'sa	Va-le'ri-us	Var'ro
Va-gel'li-us	Val'e-rus	Va'rus
Va-ge'ni (3)	Val'gi-us	Vas-co'nes
Va'la	Van-da'li-i (3) (4)	Vat-i-ca'nus
Va'lens	Van-gi'o-nes	Va-tin'i-us
Va-len'ti-a (10)	Van'ni-us	Vat-i-e'nus
Val-en-tin-i-a'nus	Va-ra'nes	U'bi-i (4)
<i>Val-en-tin'i-an</i> ,	Var-dæ'i	U-cal'e-gon
(Eng.)	Va'ri-a	U'cu-bis

But the most prevailing pronunciation was that with the antepenultimate accent, as we generally find it in Pope's Homer:

Next came Idomeneus and *Tydeus'* son,  
Ajax the less, and Ajax Telamon.

POPE'S *Hom.* b. ii. v. 50.

See *Idomeneus*.

Vec'ti-us (10)	Ven-u-le'i-us	Ver-tis'cus
Ve'di-us Pol'li-o	Ven'u-lus	Ver-tum'nus
Ve-ge'ti-us (10)	Ve'nus	Ver-u-la'nus
Ve'i-a	Ve-nu'si-a, or	Ve'rus
Ve-i-a'nus	Ve-nu'si-um (10)	Ves'bi-us, or
Ve-i-en'tes	Ve-ra'gri	Ve-su'bi-us
Ve-i-en'to	Ve-ra'ni-a	Ves-ci-a'num
Ve'i-i (3)	Ve-ra'ni-us	Ves-pa-si-a'nus
Vej'o-vis	Ver-big'e-nus	Ves-pa'si-an, (Eng.)
Ve-la'brum	Ver-cel'læ	Ves-cu-la'ri-us
Ve-la'ni-us	Ver-cin-get'o-rix	Ves'e-ris
Ve'li-a	Ver-e'na	Ve-se'vi-us, and
Vel'i-ca	Ver-gil'i-a	Ve-se'vus
Ve-li'na	Ver-gas-il-lau'nus	Ves'ta
Ve-li'num	Ver-gel'lus	Ves-ta'les
Ve-li-o-cas'si (3)	Ver-gil'i-æ	Ves-ta'li-a
Vel-i-ter'na	Ver-gin'i-us	Ves-tic'i-us (24)
Ve-li'træ	Ver'gi-um	Ves-til'i-us
Vel'la-ri (3)	Ver-go-bre'tus	Ves-til'la
Vel'le-da	Ver'i-tas	Ves-ti'ni (3)
Vel-le'i-us	Ver-o-doc'ti-us (10)	Ves-ti'nus
* Ve-na'frum	Ver-o-man'du-i	Ves'u-lus
Ven'e-di	Ve-ro'na	Ve-su'vi-us
Ven'e-li	Ve-ro'nes	Vet'ti-us
Ven'e-ti (3)	Ver-o-ni'ca (30)	Vet-to'nes
Ve-ne'ti-a (10)	Ver-re-gi'num	Vet-u-lo'ni-a
Ven'ice, (Eng.)	Ver-res, C.	Ve-tu'ri-a
Ven'e-tus	Ver'ri-tus	Ve-tu'ri-us
Ve-nil'i-a	Ver'ri-us	Ve'tus
Ve-no'ni-us	† Ver-ru'go	U'fens
Ven-tid'i-us	Ver'ti-co	Uf-en-ti'na
Ven'ti (3)	Ver-ti-cor'di-a	Vi-bid'i-a

\* *Venafrum*.—Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

† *Verrugo*.—I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Vi-bid'i-us	Vir-i-dom'a-rus	Vol'scens
Vib'i-us	Vi-rip'la-ca	Vol'sci, or Vol'ci
Vi'bo	Vir'ro	Vol-sin'i-um
Vib-u-le'nus	Vir'tus	Vol-tin'i-a
Vi-bul'li-us	Vi-sel'li-us	Vo-lum'næ Fa'num
Vi'ca Po'ta	Vi-sel'lus	Vo-lum'ni-a
Vi-cen'ta, or	Vi-tel'li-a	Vo-lum'nus
Vi-ce'ti-a (10)	Vi-tel'li-us	Vo-lum'ni-us
Vi-cel'li-us	Vit'i-a (10)	Vo-lup'tas, and
Vic'tor	Vit'ri-cus	Vo-lu'pi-a
Vic-to'ri-a	Vi-tru'vi-us	Vol-u-se'nus
Vic-to'ri-us	Vit'u-la	Vo-lu-si-a'nus
Vic-to-ri'na	Ul-pi-a'nus	Vo-lu'si-us (10)
Vic-to-ri'nus	Ulp'i-an, (Eng.)	Vol'u-sus
Vic-tum'vi-æ	U'lu-bræ	Vo'lux
Vi-en'na	U-lys'ses	Vo-ma'nus
Vil'li-a	Um'ber	Vo-no'nes
Vil'li-us	Um'bra	Vo-pis'cus
Vim-i-na'lis	Um'bri-a	Vo-ra'nus
Vin-cen'ti-us (10)	Um-brig'i-us (24)	Vo-ti-e'nus (22)
Vin'ci-us	Um'bro	U-ra'ni-a
Vin-da'li-us	Un'ca	U-ra'ni-i, or U'ri-i
Vin-del'i-ci (4)	Un'chæ	U'ra-nus
Vin-de-mi-a'tor	Un-de-cem'vi-ri (3)	Ur-bic'u-a
Vin'dex Ju'li-us	U-nel'li (3)	Ur'bi-cus
Vin-dic'i-us (10)	Unx'i-a	U'ri-a
Vin-do-nis'sa	Vo-co'ni-a	U'ri-tes
Vi-nic'i-us (10)	Vo-co'ni-us	Ur-sid'i-us
Vi-nid'i-us	Vo-con'ti-a (10)	Us-ca'na
Vin'i-us	Vog'e-sus	U-sip'e-tes, or
Vin'ni-us	Vol-a-gin'i-us	U-sip'i-ci (3)
Vip-sa'ni-a	Vo-la'na	Us-ti'ca
Vir'bi-us	Vo-lan'dum	U'ti-ca
Vir-gil'i-us	Vol-a-ter'ra	Vul-ca-na'li-a
Vir'gil, (Eng.)	Vol'cæ, or	Vul-ca'ni
Vir-gin'i-a	Vol'gæ	Vul-ca'ni-us
Vir-gin'i-us	Vo-log'e-ses	Vul-ca'nus
Vir-i-a'thus	Vo-log'e-sus	Vul'can, (Eng.)

Vul-ca'ti-us (10)  
 Vul'so  
 Vul'tu-ra  
 Vul-tu-re'i-us

Vul-tu'ri-us  
 Vul-tur'num  
 Vul-tur'nus  
 Vul-si'num

Ux-el-lo-du'num  
 Ux'i-i (3)  
 Ux-is'a-ma  
 U'zi-ta

## XE

## XE

## XY

## XAN'THE (17)

Xan'thi  
 Xan'thi-a  
 Xan'thi-ca  
 Xan-thip'pe  
 Xan-thip'pus  
 Xan'tho  
 Xan-tho-pu'lus  
 Xan'thus  
 Xan'ti-cles  
 Xan-tip'pe  
 Xan-tip'pus  
 Xe-nag'o-ras

Xe-nar'chus  
 Xen'a-res  
 Xen'e-tus  
 Xe'ne-us  
 Xe-ni'a-des  
 Xe'ni-us  
 Xen-o-cle'a  
 Xen'o-cles  
 Xen-o-cli'des  
 Xe-noc'ra-tes  
 Xe-nod'a-mus  
 Xe-nod'i-ce  
 Xe-nod'o-chus

Xen-o-do'rus  
 Xe-nod'o-tus  
 Xe-noph'a-nes  
 Xe-noph'i-lus  
 Xen'o-phon  
 Xen-o-phon-ti'us  
 Xen-o-pi-thi'a  
 Xerx'es (17)  
 Xeu'xes  
 Xu'thus  
 Xy'chus  
 Xyn'i-as  
 Xyn-o-ich'i-a

## ZA

## ZA

## ZE

ZAB'A-TUS (19)  
(27)

Zab-di-ce'ne  
 Za-bir'na  
 Zab'u-lus  
 Za-cyn'thus  
 Za-græ'us  
 Za'grus  
 Zal'a-tes (19)

Za-leu'cus  
 Za'ma, or Zag'ma  
 Za'me-is  
 Za-mol'xis  
 Zan'cle  
 Zan'the-nes  
 Zan'thi-cles  
 Za'rax  
 Zar-bi-e'nus

Zar-i-as'pes  
 Za'thes  
 Ze-bi'na  
 Ze'la, or Ze'li-a  
 Ze'les  
 Ze-lot'y-pe  
 Ze'lus  
 Ze'no  
 Ze-no'bi-a

Zen'o-cles	Zeux-id'a-mus	Zoph'o-rus
Zen-o-cli'des	Zeux'i-das	Zo-pyr'i-o
Zen-o-do'rus	Zeux'ip'pe	Zo-pyr'i-on
Zen-o-do'ti-a	Zeux'xis	Zop'y-rus (19)
* Ze-nod'o-tus	Zeux'xo	Zor-o-as'ter
Ze-noth'e-mis	Zi-gi'ra	Zos'i-mus
Ze-noph'a-nes	Zil'i-a, or Ze'lis	Zos'i-ne
Ze-phyr'i-um	Zi-my'ri	Zos-te'ri-a
Zeph'y-rus	Zi-pæ'tes	Zo-thraus'tes
Zeph'y-rum	Zi-ob'e-ris	Zy-gan'tes
Ze-ryn'thus	Zmil'a-ces (16)	Zyg'e-na
Ze'thes, or Ze'tus	† Zo'i-lus (29)	Zyg'i-a
Zeux-gi-ta'na	Zo-ip'pus	Zy-gom'a-la
Zeug'ma	Zo'na	Zy-gop'o-lis
Ze'us	Zon'a-ras	Zy-gri'tæ

\* *Zenodotus*.—All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason be given why it should differ from *Herodotus*, I must beg leave to follow the majority.

† *Zoilus*.—The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c. This, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo'e-lus*.



BY inspecting the foregoing Vocabulary, we see that, notwithstanding all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous; for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin should, in doubtful cases, be generally preferred.

But as the letters of the dead languages have insensibly changed their sound by passing into the living ones, so it is impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once words of this kind are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as planets shot from their original spheres, and moving round another centre.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different prosodists, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an *Ἠρωτικόν*, or *Interim*, till the learned have pronounced the final sentence.



# PREFACE

TO THE

## TERMINATIONAL VOCABULARY.

**TAKING** a retrospective view of language, or surveying it in its terminations, affords not only a new but an advantageous view of all languages. The necessity of this view induced me, several years ago, to arrange the whole English language according to its terminations; and this arrangement I found of infinite use to me in consulting the analogies of our tongue. A conviction of its utility made me desirous of arranging the Greek and Latin proper names in the same manner, and more particularly as the pronunciation of these languages depends more on the termination of words than any other we are acquainted with. Of such utility is this arrangement supposed to be in the Greek language, that the son of the famous Hoogeveen, who wrote on the Greek particles, has actually printed such a dictionary, which only waits for a preface to be published. The labour of such a selection and arrangement must have been prodigious; nor is the task I have undertaken in the present work a slight one; but the idea of rendering the classical pronunciation of proper names still more easy, encouraged me to persevere in the labour, however dry and fatiguing.

I flattered myself I had already promoted this end, by dividing the proper names into syllables upon analogical principles; but hoped I could still add to the facility of recollecting their pronunciation by the arrangement here adopted; which, in the first place, exhibits the accent and quantity of every word by its termination.

In the next place, it shows the extent of this accentuation, by producing, at one view, all the words differently accented, by which means may be formed the rule and the exception.

Thirdly, when the exceptions are but few, and less apt to be regarded,—by seeing them contrasted with the rule, they are imprinted more strongly on the memory, and are the more easily recollected. Thus, by seeing that *Sperchius*, *Xenophontius*, and *Darius*, are the only words of that very numerous termination which have the accent on the penultimate, we are at perfect ease about all the rest.

Fourthly, by seeing that all words ending in *enes* have universally the antepenultimate accent, we easily recollect that the pronunciation of *Eumenes* with the accent on the penultimate is radically wrong, and is only tolerated because adopted by some respectable writers. Thus, too, the numerous termination in *ades* is seen to be perfectly antepenultimate; and the ambiguous termination in *ides* is freed in some measure from its intricacy, by seeing the extent of both forms contrasted. This contrast, without being obliged to go to Greek etymologies, shows at one view when this termination has the accent on the penultimate *i*, as in *Tydidēs*; and when it transfers the accent to the antepenultimate, as in *Thucydides*; which depends entirely on the quantity of the original word from which these patronymics are formed.

And, lastly, when the number of words pronounced with a different accent are nearly equal, we can at least find some way of recollecting their several accentuations better than if they were promiscuously mingled with all the rest of the words in the language. By frequently repeating them as they stand together, the ear will gain a habit of placing the accent properly, without knowing why it does so. In short, if Labbe's *Catholici Indices*, which is in the hands of all the learned, be useful for readily finding the accent and quantity of proper names, the present Index cannot fail to be much more so, as it not only associates them by their accent and quantity, but according to their termination also; and by this additional association it must necessarily render any diversity of accent more easily perceived and remembered.

To all which advantages it may be added, that this arrangement has enabled me to point out the true sound of every termination; by which means those who are totally unacquainted with the learned languages will find themselves instructed in the true pronunciation of the final letters of every word, as well as its accent and quantity.

It need scarcely be observed, that in the following Index almost all words of two syllables are omitted: for, as dissyllables in the Greek and Latin languages are always pronounced with the accent on the first, it was needless to insert them. The same may be observed of such words as have the vowel in the penultimate syllable followed by two consonants: for in this case, unless the former of these consonants were a mute, and the latter a liquid, the penultimate vowel was always long, and consequently always had the accent. This analogy takes place in our pronunciation of words from the Hebrew; which,

with the exceptions of some few that have been anglicised, such as *Bethlehemite*, *Nazarene*, &c., have the accent, like the Greek and Latin words, either on the penultimate or antepenultimate syllable.

It might have been expected that I should have confined myself to the insertion of proper names alone, without bringing in the gentile adjectives, as they are called, which are derived from them. This omission would, undoubtedly, have saved me immense trouble; but these adjectives, being sometimes used as substantives, made it difficult to draw the line; and as the analogy of accentuation was, in some measure, connected with these adjectives, I hoped the trouble of collecting and arranging them would not be entirely thrown away.

## TERMINATIONAL VOCABULARY

OF

### GREEK AND LATIN PROPER NAMES.

AA

*Accent the Antepenultimate.*

ABAA,\* Nausicaa.

BA

*Accent the Antepenultimate.*

Ababa, Desudaba, Alaba, Allaba, Aballaba, Cillaba, Adeba, Abnoba, Onoba, Arnoba, Ausoba, Hecuba, Gelduba, Corduba, Voluba, Rutuba.

ACA ECA † ICA OCA UCA YCA

*Accent the Penultimate.*

Cleonica, Thessalonica, Veronica, Noctiluca, Donuca.

*Accent the Antepenultimate.*

Ithaca, Andriaca, Malaca, Tabraca, Mazaca, Seneca, Cyrenaica, Belgica, Georgica, Cabalica, Italica, Maltolica, Bellica, Laconica, Leonica, Marica, Marmarica, Conimbrica, Merobrica, Mirobrica, Cetobrica, Anderica, America, Africa, Arborica,

\* As the accent is never on the last syllable of Greek or Latin proper names, the final *a* must be pronounced as in English words of this termination; that is, nearly as the interjection *ah!*—See Rule 7 prefixed to the *Initial Vocabulary*.

† Of all the words ending *ica*, *Cleonica*, *Veronica*, and *Thessalonica* are the only three which have the penultimate accent.—See Rule the 29th prefixed to the *Initial Vocabulary*, and the words *Andronicus* and *Sophronicus*.

Aremorica, Armorica, Norica, Tetrica, Asturica, Illyrica, Nasica, Esica, Corsica, Athatica, Boëtica, Ceretica, Anaitica, Celtica, Salmantica, Cyrrhestica, Ustica, Utica, Engravica, Oboca, Amadoca, Aesyca, Mutyca.

## DA

*Accent the Penultimate.*

Abdeda, Hecameda, Diomeda, Amida, Actrida.

*Accent the Antepenultimate.*

Aada, Adada, Symada, Bagrada, Suada, Idubeda, Andromeda, Ceneda, Agneda, Vonedā, Candida, Egida, Anderida, Florida,\* Pisida.

## EA

*Accent the Penultimate.*

Dicæa, Nicæa, and all words of this termination.

## EA

*Accent the Penultimate.*

Laodicea, Stratonicea, Cymodocea, Medea, Ligea, Argea, Amatheia, Alpheia, Erytheia, Ethalea, Malea, Heraclea, Amphiclea, Theoclea, Agathoclea, Androclea, Euryclea, Penthesilea, Achillea, Asbamea, Alcidamea, Cadmea, Elimeia, Ænea, Mantinea, Maronea, Chæronea, Æpea, Barea, Cæsarea, Neocæsarea, Cytherea, Ipsea, Hypsea, Galatea, Platea, Myrtea (a city.)

*Accent the Antepenultimate.*

Pharnacea, Ardea, Tegea, Æthea, Dexitheia, Leucothea, Alea, Doclea, Dioclea, Elea, Marcellea, Demea, Castanea, Aminea, Ficulnea, Albunea, Boëa, Clupea or Clypea, Abarbarea, Chærea, Verrea, Laurea, Thyrea, Rosea, Odyssea, Etea, Tritaea, Myrtëa (a name of Venus,) Butea, Abazea.

## ŒA

*Accent the Penultimate.*

Melebœa, Eubœa, and all words of this termination.

\* Labbe tells us that some of the most learned men pronounce this part of America with the accent on the penultimate syllable.

## GA

*Accent the Antepenultimate.*

Abaga, Bibaga, Ampsaga, Aganzaga, Noëga, Arabriga, Aobriga, Segobriga, Cœliobriga, Flaviobriga.

## HA

*Accent the Antepenultimate.*

Malacha, Pyrrhica, Adatha, Agatha, Badenatha, Abaratha, Monumetha.

## AIA

*Accent the Antepenultimate.*

Achaia,\* Panchaia, Aglaia, Maia.

## BIA

*Accent the Antepenultimate.*

Arabia, Trebia, Contrebia, Albia, Balbia, Olbia, Corymbia, Zenobia, Cornubia.

## CIA†

*Accent the Antepenultimate.*

Nicacia, Dacia, Salacia, Wormacia, Thaumacia, Connacia, Ambracia, Thracia, Samothracia, Artacia, Accia, Gallacia, Græcia, Voadicia, Vindelicia, Cilicia, Libyphœnicia, Aricia, Chalcia, Francia, Provincia, Cappadocia, Porcia, Muscia, Ascia, Iscia, Thuscia, Boruscia, Seleucia,‡ Tucia, Lycia.

## DIA

*Accent the Penultimate.*

Iphimedia,§ Laomedia, Protomedia.

*Accent the Antepenultimate.*

Badia, Arcadia, Leucadia, Media, Iphimedia, Nicomedia,

\* The vowels in this termination do not form a diphthong. The accent is upon the first *a*, the *i* pronounced is like *y* consonant in *year*, and the final *a* nearly like the *a* in *father*, or the interjection *ah!* See Rule 7.

† Words of this termination have the *cia* pronounced as if written *she-a*. See Rule 10, prefixed to the *Initial Vocabulary*.

‡ See Rule 30, and the word in the *Initial Vocabulary*.

§ See *Iphigenia* in the *Initial Vocabulary*.

Polymedia, Eporedia, Corsedia, Suedia, Fordicidia, Numidia, Canidia, Japidia, Pisidia, Gallovidia, Scandia, India, Burgundia, Ebodia, Clodia, Ærodia, Longobardia, Cardia, Verticordia, Concordia, Discordia, Herephordia, Claudia, Lydia.

## EIA

*Accent the Penultimate.*

Elegeia,\* Hygeia, Antheia, Cartheia, Aquileia, Pompeia, Deiopeia, Tarpeia, Carteia.

## GIA

*Accent the Antepenultimate.*

Sphagia, Lagia, Athanagia, Norvigia, Cantabrigia, Ortigia, Langia, Eningia, Finningia, Lotharingia, Turingia, Sergia, Orgia, Pelasgia, Fugia, Rugia, Ogygia, Jopygia, Phrygia, Zygia.

## HIA

*Accent the Penultimate.*

Sophia, Anthia, Erythia, Xenopithia.

*Accent the Antepenultimate.*

Valachia, Lysimachia, Centauromachia, Inachia, Xynsichia,

\* The ancients sometimes separated the vowels *ei* in this termination, and sometimes pronounced them as a diphthong. The general mode of pronouncing them with us is to consider them as a diphthong, and to pronounce it as long or double *e*, which from its squeezed sound, approaches to the initial *y*, and makes these words pronounced as if written *El-e-jéyah*, *Hy-jéyah*, &c. This is the pronunciation which ought to be adopted; but scholars who are fond of displaying their knowledge of Greek will be sure to pronounce *Elegeia*, *Hgeia*, or rather *Hygieia*, *Antheia*, and *Deiopeia*, with the diphthong like the noun *eye*; while *Cartheia*, or *Carteia*, *Aquileia*, *Pompeia*, and *Tarpeia*, of Latin original, are permitted to have their diphthongs sounded like double *e*, or, which is nearly the same thing, if the vowels be separated, to sound the *e* long as in *equal*, and the *i* as *y* consonant, articulating the final *a*. See note on *Achaia*.

For a more complete idea of the sound of this diphthong, see the word *Pleiades* in the *Initial Vocabulary*. To which observations we may add, that when this diphthong in Greek is reduced to the single long *i* in Latin, as in *Iphigenia*, *Elegia*, &c. it is pronounced like single *i*, that is, like the noun *eye*.



Antiochia, Amphilochia, Munychia, Philadelphia, Apostrophia, Scarphia, Acryphia, Emathia, Æmathia, Alethia, Hyacinthia, Carinthia, Tyrinthia, Cynthia, Tyrynthia, Parthia, Scythia, Pythia.

## LIA

*Accent the Penultimate.*

Thalia, Aristoclia, Basilia.

*Accent the Antepenultimate.*

Œbalia, Fornicalia, Lupercalia, Acidalia, Vandalia, Podalia, Megalia, Robigalia, Fugalia, Œchalia, Westphalia, Æthalia, Alalia, Vulcanalia, Paganalia, Bacchanalia, Terminalia, Fontinalia, Vertumnalia, Portumnalia, Agonalia, Angeronalia, Saturnalia, Faunalia, Portunalia, Opalia, Liberalia, Feralia, Floralia, Lemuralia, Salia, Pharsalia, Thessalia, Ætalia, Italia, Compitalia, Carmentalia, Laurentalia, Castalia, Attalia, Psytalia, Mambliā, Ælia, Cœlia, Belia, Celia, Decelia, Agelia, Helia, Cornelia, Clœlia, Aspelia, Cerelia, Aurelia, Velia, Anglia, Cæcilia, Sicilia, Ægilia, Cingilia, Palilia, Æmilia, Ænilia, Venilia, Parrilia, Basilia, Absilia, Hersilia, Massilia, Atilia, Anatilia, Petilia, Antilia, Quintilia, Hostilia, Cutilia, Aquilia, Servilia, Elaphobolia, Ascolia, Padolia, Æolia, Folia, Natolia, Anatolia, Ætolia, Nauplia, Daulia, Figulia, Julia, Apulia, Gætulia, Getulia, Triphyilia, Pamphyilia.

## MIA

*Accent the Penultimate.*

\* Deidamia, Laodamia, Hippodamia, Astydamia, Apamia, Hydramia.

*Accent the Antepenultimate.*

Lamia, Mesopotamia, Cadmia, Academia, Archidemia, Eudemia, Isthmia, Holmia, Posthumia.

## NIA

*Accent the Penultimate.*

Amphigenia, Iphigenia,† Tritogenia, Lasthenia.

*Accent the Antepenultimate.*

Albania, Sicania, Hyrcania, Arcania, Lucania, Dania, Co-

\* See Rule 30.

† See this word in the *Initial Vocabulary*.

dania, Dardania, Epiphania, Alania, Mania, Carmania, Germania, Normania, Cinnania, Acasnanian, Campania, Hispania, Pomerania, Afrania, Urania, Bassania, Actania, Edetania, Lale-tania, Occitania, Ossigitania, Mauritania, Lusitania, Titania, Sexitania, Alentania, Contestania, Mevania, Lithuania, Transilvania, Azania, Ænia, Actænia, Aberdenia, Ischenia, Tyrrhe-nia, Parthenia, Diogenia, Menia, Achæmenia, Armenia, Nenia, Nœnia, Pœnia, Cebrenia, Senia, Arnagnia, Signia, Albinia, Lacinia, Dinia, Sardinia, Fulginia, Virginia, Bechinia, Mach-linia, Ciminia, Eleusinia, Tinia, Lavinia, Mervinia, Lamnia, Lycemnia, Polyhymnia, Alemannia, Britannia, Fescennia, Aonia, Lycarnia, Charnia, Catalonia, Laconia, Glasconia, Adonia, Macedonia, Marcedonia, Caledonia, Mygdonia, Aidonia, Asi-donia, Posidonia, Abbendonian, Herdonia, Laudonia, Cydonia, Mæonia, Pæonia, Pelagonia, Paphlagonia, Aragonia, Anti-gonia, Sithonia, Ionia, Agrionia, Avalonia, Aquilonia, Apollo-nia, Colonia, Polonia, Populonia, Vetulonia, Babylonian, Ac-monia, Æmonia, Hæmonia, Tremonia, Ammonia, Harmonia, Codanonia, Sinonia, Pannonia, Bononia, Lamponia, Pompo-nia, Cronia, Feronia, Sophronia, Petronia, Antronia, Duronia, Turonia, Cæsonia, Ausonia, Latonia, Tritonia, Boltonia, Ultonia, Hantonia, Vintonia, Wintonia, Bistonian, Plutonia, Favonia, Sclavonia, Livonia, Arvonian, Saxonia, Exonia, Sicyonia, Nar-nia, Sarnia, Dorebernia, Hibernia, Cliternia, Lindisfornia, Vi-gornia, Wigornia, Liburnia, Calphurnia, Saturnia, Pornia, Dau-nia, Ceraunia, Acroceraunia, Junia, Clunia, Neptunia, Ercynia, Bithynia, Macrynia.

## OIA

*Accent the Antepenultimate.*

Latōia.

## PIA

*Accent the Antepenultimate.*

Apia, Salopia, Manapia, Messapia, Asclipia, Lampia, Olym-pia, Ellopie, Dolopia, CEnopia, Cecropia, Mopsopia, Appia, Lappia, Oppia, Luppia, Antuerpia.

## RIA

*Accent the Penultimate.*

Daria.

*Accent the Antepenultimate.*

Aria, Baria, Fabaria, Columbaria, Barbaria, Caria, Ficaria, Calcaria, Sagaria, Megaria, Hungaria, Pharia, Salaria, Hilaria, Allaria, Mallaria, Sigillaria, Anguillaria, Samaria,\* Palmaria, Planaria, Enaria, Mænaria, Gallinaria, Asinaria, Carbonaria, Chaunaria, Colubrararia, Agraria, Diocæsaria, Pandataria, Cotaria, Nivaria, Antiquaria, Cervaria, Petuaria, Argentuaria, Calabria, Cantabria, Cambria, Sicambria, Fimbria, Mesembria, Umbria, Cumbria, Selymbria, Abobria, Amagetobria, Trinacria, Teucra, Molycra, Adria, Hadria, Geldria, Andria, Scamandria, Anandria, Cassandria, Alexandria, Æria, Egeria, Aeria, Faberia, Iberia, Celtiberia, Luceria, Nuceria, Ægeria, Ætheria, Elutheria, Pieria, Aleria, Valeria, Ameria, Numeria, Neria, Casperia, Cesperia, Hesperia, Hyperia, Seria, Fabrateria, Compulteria, Asteria, Anthesteria, Faveria, Lhægria, Iria, Liria, Equiria, Oschoforia, Daphnephoria, Themophria, Anthesphoria, Chilmoria, Westinoria, Eupatoria, Anactoria, Victoria, Prætoria, Arria, Atria, Eretria, Feltria, Conventria, Bodo-  
tria, Cœnotria, Cestria, Cicestria, Circestria, Thalestria, Istria, Austria, Industria, Tublustria, Uria, Calauria, Isauria, Curia, Duria, Manduria, Furia, Liguria, Remuria, Erruria, Hetruria, Turia, Apaturia, Boëturia, Beturia, Asturia, Syria, Cœlesyria, Cœlosyria, Leucosyria, Assyria.

## SIA †

*Accent the Antepenultimate.*

Asia, Chadasia, Lasia, Seplasia, Amasia, Aspasia, Therasia, Agirasia, Austrasia, Anastasia, Arbsia, Æsia, Cæsia, Mæsia, Ædesia, Artemesia, Magnesia, Mœsia, Merpesia, Oclesia, Euphratesia, Artesia, Suesia, Bisia, Calisia, Provisia, Hortensia, Chenobosia, Leucosia, Pandosia, Theodosia, Arachosia, Ortho-

\* For the accent of this word and *Alexandria*, See Rule 30, prefixed to the *Initial Vocabulary*.

† The *s* in this termination, when preceded by a vowel, ought always to be sounded like *zh*, as if written *Amazhia*, *Aspazhia*, &c. *Asia*, *Theodosia*, and *Sozia*, seem to be the only exceptions. See *Principles of English Pronunciation*, No. 453, prefixed to the *Critical Pronouncing Dictionary of the English Language*.

sia, Rosia, Thesprosia, Sosia, Lipsia, Nupsia, Persia, Nursia, Tolassia, Cephissia, Russia, Blandusia, Clusia, Ampelusia, Anthemusia, Acherusia, Perusia, Bysia, Sicysia, Mysia, Dionysia.

## TIA

*Accent the Antepenultimate.*

Sabatia, Ambatia, Latia, Calatia, Galatia, Collatia, Dalmatia, Sarmatia, Egnatia, Aratia, Alsatia, Actia, Cœtia, Rhætia, Anætia, Vicetia, Peucetia, Pometia, Anetia, Clampetia, Lucretia, Cyretia, Setia, Lutetia, Helvetia, Uzetia, Phiditia, Angitia, Androlitia, Sulpitia, Naritia, Delgovitia, Baltia, Bantia, Brigantia, Murgantia, Almantia, Numantia, Aperantia, Constantia, Placentia, Picentia, Lucentia, Fidentia, Digentia, Morgentia, Valentia, Pollentia, Polentia, Terentia, Florentia, Laurentia, Consentia, Potentia, Faventia, Confluentia, Lipientia, Druentia, Quintia, Pontia, Achrerontia, Alisontia, Moguntia, Scotia, Bœstia, Scaptia, Martia, Tertia, Sebastia, Bulastia, Adrastia, Bestia, Modestia, Segestia, Orestia, Charistia, Ostia, Brattia, Acutia, Minutia, Cossutia, Tutia, Clytia, Narytia.

## VIA

*Accent the Antepenultimate.*

Candavia, Blavia, Flavia, Menavia, Scandinavia, Aspavia, Moravia, Warsavia, Octavia, Juvavia, Ævia, Cendevia, Menevia, Suevia, Livia, Trivia, Urbesalvia, Sylvia, Moscovia, Segovia, Gergovia, Nassovia, Cluvia.

## XIA

*Accent the Antepenultimate.*

Brixia, Cinxia.

## YIA

*Accent the Penultimate.*

Ilithyia,\* Orithyia.

## ZIA

*Accent the Antepenultimate.*

Sabazia, Alyzia.

\* The vowels *ia* in these words must be pronounced distinctly in two syllables, as if written, *Il-ith-e-i'ah*, *O-rith-e-i'ah*; the penultimate syllable pronounced as the noun *eye*.

## ALA

*Accent the Penultimate.*

Ahala, Messala.

*Accent the Antepenultimate.*

Abala, Gabala, Castabala, Onobala, Triocala, Crocala, Abdala, Dædala, Bucephala, Abiala, Mœnala, Astyphala, Avala.

## CLA

*Accent either the Penultimate or Antepenultimate Syllable.*

Amicla.

## ELA

*Accent the Penultimate.*

Arbula, (in Persia) Acela, Adela, Suadela, Mundela, Philomela, Amstela.

*Accent the Antepenultimate.*

Arbela, (in Sicily).

## OLA

*Accent the Antepenultimate.*

Publicola, Anionicola, Junonicola, Neptunicola, Agricola, Batticola, Leucola, Æola, Abrostola, Scævola.

## ULA

*Accent the Antepenultimate.*

Abula, Trebula, Albula, Carbula, Callicula, Saticula, Adula, Acidula, Ægula, Caligula, Artigula, Longula, Ortopula, Merula, Casperula, Asula, Æsula, Fœsula, Sceptesula, Sceptensula, Insula, Vitula, Vistula,

## YLA

*Accent the Penultimate.*

Idyla, Massyla.

*Accent the Antepenultimate.*

Abyla.

AMA EMA IMA OMA UMA YMA

*Accent the Penultimate.*

Cynossema, Aroma, Narracustoma.

*Accent the Antepenultimate.*

Pandama, Abderama, Asama, Uxama, Acema, Obrima, Per-

rima, Certima, Boreostoma, Decuma, Didyma, Hyerosolyma, Æsymba.

### ANA

*Accent the Penultimate.*

Albana, Pandana, Trajana, Marciana, Diana, Sagdiana, Drangiana, Margiana, Aponiana, Pomponiana, Trojana, Copiana, Mariana, Drusiana, Susiana, Statiana, Glottiana, Viana, Alana, Croccatana, Eblana, Ælana, Amboglana, Vindolana, Querculana, Querquetulana, Amana, Alman, Comana, Mumana, Barpana, Clarana, Adrana, Messana, Catana, Accitana, Astigitana, Zeugitana, Meduana, Malvana, Cluana, Novana, Equana.

*Accent the Antepenultimate.*

Abana, Fricana, Concana, Adana, Cispadana, Sagana, Achana, Leuphana, Hygiana, Drepana, Barpana, Ecbatana, Catana, Sequana, Cyana, Tyana.

### ENA

*Accent the Penultimate.*

Labena, Characena, Medena, Fiden, Aufiden, Ageena, Comagen, Dolomen, Capena, Cæsen, Messena, Arten.

*Accent the Antepenultimate.*

Phœbigena, Graphigen, Aciligen, Ignigen, Junonigen, Opigen, Nysigen, Bætigen, Trojugen, Ægosthen, Alen, Helen, Pellena, Porsen, Aten, Polyxen, Theoxen.

### INA\*

*Accent the Penultimate.*

Arabina, Acina, Cloacina, Tarracina, Cluacina, Cæcina, Ricina, Runcina, Cercina, Lucina, Erycina, Acradina, Achradina, Ægina, Bachina, Acanthina, Messalina, Catalina, Fascelina, Mechlina, Tellina, Callina, Medullina, Cleobulina, Tutulina, Cænina, Cenina, Antonina, Héroina, Apina, Cisalpina, Transalpina, Agrippina, Abarina, Carina, Larina, Camarina, Sabrina,

\* Every word of this termination with the accent on the penultimate syllable has the *i* pronounced as the noun *eye*.—See Rules 1, 3, and 4, prefixed to the *Initial Vocabulary*.

Phalacrina, Acerina, Lerina, Camerina, Terina, Jamphorina, Caprina, Myrina, Casina, Felsina, Abusina, Elusina, Atina, Catina, Metina, Libitina, Maritina, Libentina, Adrumentina, Ferentina, Aventina, Aruntina, Potina, Palæstina, Mutina, Flavina, Levina.

*Accent the Antepenultimate.*

Acina, Fascellina, Proserpina, Asina, Sarsina.

## ONA

*Accent the Penultimate.*

Abona, Uxacona, Libisocona, Usocona, Saucona, Dadona, Scardona, Adeona, Aufona, Salona, Bellona, Duellona, Æmona, Cremona, Artemona, Salmona, Homona, Pomona, Flanona, Ænona, Hippona, Naronā, Aserona, Angerona, Verona, Matrona, Æsona, Latona, Antona, Dertona, Ortona, Cortona, Alvona, Axona.

## UNA

*Accent the Antepenultimate.*

Ituna.

## OA

*Accent the Penultimate.*

Aloa.

*Accent the Antepenultimate.*

Anchoa.

## IPA OPA UPA

*Accent the Penultimate.*

Argyripa, Europa, Catadupa.

## ARA

*Accent the Penultimate.*

Abdara.

*Accent the Antepenultimate.*

Abara, Acara, Imacara, Accara, Cadara, Gadara, Abdara, Megara, Machara, Imachara, Phalara, Cinara, Cynara, Lipara, Lupara, Isara, Patara, Mazara.



## CRA DRA

*Accent the Antepenultimate.*

Lepteacra, Charadra, Clepsydra.

## ERA

*Accent the Penultimate.*

Abdera, Andera, Cythera, (the island Cerigo, near Crete.)

*Accent the Antepenultimate.*Libera, Glycera, Acadera, Jadera, Abdera, Andera, Aliphera,  
Cythera, (the city of Cyprus) Hieria, Cremera, Cassera.

## GRA

*Accent the Antepenultimate.*

Tanagra, Beregra.

## HRA

*Accent the Penultimate.*

Libethra.

## IRA

*Accent the Penultimate.*Daira, Thelaira, Stagira, Ægira, Deianira, Metanira, Thy-  
atira.*Accent the Antepenultimate.*

Cybira.

## ORA

*Accent the Penultimate.*

Pandora, Aberdora, Aurora, Vendesora, Windesora.

*Accent the Antepenultimate.*

Ebora.

## TRA

*Accent the Penultimate.*

Cleopatra.

*Accent the Antepenultimate.*

Excetra, Leucopetra, Triquetra.

## URA

*Accent the Penultimate.*Cabura, Ebura, Æbura, Balbura, Subura, Pandura, Baniura,  
Asura, Lesura, Isura, Cynosura, Lactura, Astura.

## YRA

*Accent the Penultimate.*

Ancyra, Cercyra, Corcyra, Lagyra, Palmyra,\* Cosyra,  
Tentyra.

*Accent the Antepenultimate.*

Laphyra, Glaphyra, Philyra, Cebyra, Anticyra.

## ASA

*Accent the Antepenultimate.*

Abasa, Banasa, Dianasa, Harpasa.

## ESA ISA OSA

*Accent the Penultimate.*

Ortogesa, Alesa, Halesa, Namesa, Alpesa, Berresa, Mentesa,  
Amphisa, Elisa, Tolosa, Ærosa, Dertosa, Cortuosa.

## USA YSA

*Accent the Penultimate.*

Pharmacusa, Pithecusa, Nartecusa, Phœnicusa, Celadusa,  
Padusa, Lopadusa, Medusa, Eleusa, Creusa, Lagusa, Elaphusa,  
Agathusa, Marathusa, Æthusa, Phœthusa, Arethusa, Ophiusa,  
Elusa, Cordilusa, Drymusa, Eranusa, Ichnusa, Colpusa, Apru-  
sa, Cissusa, Scotusa, Dryusa, Donysa.

## ATA

*Accent the Penultimate.*

Braccata, Adadata, Rhadata, Tifata, Tiphata, Crotonionata,  
Alata, Amata, Acmata, Comata, Sarmata, Napata, Demarata,  
Quadrata, Orata, Samosata, Armosata, Congavata, Artaxata.

*Accent the Antepenultimate.*

Chærestrata.

## ETA ITA OTA UTA

*Accent the Penultimate.*

Æta, Caieta, Moneta, Demareta, Myrteta, Herbita, Areopa-

\* *Palmyra*.—See this word in the *Initial Vocabulary*.

gita, Melita, Abderita, Artemita, Stagirita, Uzita, Phthiota, Epirota, Contributa, Cicuta, Aluta, Matuta.

*Accent the Antepenultimate.*

Damocrita, Emerita.

### AVA EVA IVA

*Accent the Penultimate.*

Clepidava, Abragava, Calleva, Geneva, Areva, Atteva, Luteva, Galliva.

*Accent the Antepenultimate.*

Batava.

### UA

*Accent the Antepenultimate.*

Accua, Addua, Hedua, Heggua, Armua, Capua, Februa, Achrua, Palatua, Flatua, Mantua, Agamzua.

### YA

*Accent the Antepenultimate.*

Libya, Zerolibya, Æthya, Carya, Marsya.

### AZA EZA OZA

*Accent the Penultimate.*

Abaraza, Mieza, Baragoza.

### AE

*Accent the Antepenultimate.*

Nausecaë, Pasiphaë.

### BÆ CÆ

*Accent the Penultimate.*

Maricæ.

*Accent the Antepenultimate.*

Colubæ, Vaginiacæ, Carmocæ, Oxydracæ, Gallicæ, Hieronicæ, Coricæ, Anticæ, Odrycæ.

### ADÆ

*Accent the Antepenultimate.*

Æneadæ, Bacchiadæ, Scepiadæ, Battiadæ, Thestiadæ.

## IDÆ UDÆ

*Accent the Penultimate.*

Proclidæ, Basilidæ, Orestidæ, Æbudæ, Ebudæ.

*Accent the Antepenultimate.*

Labdacidæ, Seleucidæ, Adrymachidæ, Branchidæ, Pyrrhidæ, Basilidæ, Romulidæ, Numidæ, Dardanidæ, Borysthenidæ, Ausonidæ, Cecropidæ, Gangaridæ, Marmaridæ, Tyndaridæ, Druidæ.

## ÆÆ EÆ FÆ GÆ HÆ

*Accent the Penultimate.*

Achææ, Plataæ, Napææ, Allifæ.

*Accent the Antepenultimate.*

Diomedææ, Cyaneæ, Cenchreæ, Capreæ, Plateæ, Callifæ, Latobrigæ, Lapithæ.

## IÆ\*

*Accent the Antepenultimate.*

Baiaæ, Graiaæ, Stabiaæ, Ciliciaæ, Cerciaæ, Besidiaæ, Rudiaæ, Taphiaæ, Versaliaæ, Ficeliaæ, Encheliaæ, Clœliaæ, Cutiliaæ, Esquilæ, Exquilæ, Formiaæ, Volcaniaæ, Araniaæ, Armeniaæ, Britanniaæ, Boconiaæ, Chelidoniaæ, Pioniaæ, Gemoniaæ, Xyniaæ, Ellopiaæ, Herpiaæ, Caspiaæ, Cuniculariaæ, Canariaæ, Purpurariaæ, Chabriaæ, Feriaæ, Laboriaæ, Emporiaæ, Caucasiaæ, Vespasiaæ, Corasiaæ, Præsiaæ, Ithacesiaæ, Gymnesiaæ, Etesiaæ, Gratiaæ, Venetiaæ, Piguntiaæ, Selinuntiaæ, Sestiaæ, Cottiaæ, Landaviaæ, Harpyiaæ.

## LÆ MÆ

*Accent the Antepenultimate.*

Pialæ, Agagamalæ, Apsilæ, Apenninicolæ, Æquicolæ, Apicolaæ, Epipolæ, Bolbulæ, Anculæ, Fulfulæ, Fesulæ, Carsulæ, Latulæ, Thermopylæ, Acrocomæ, Achomæ, Solymæ.

## ANÆ ENÆ

*Accent the Penultimate.*

Africanæ, Clodianæ, Valentinianæ, Marianæ, Valentianæ, Sextianæ, Cumanæ, Adiabenæ, Mycenæ, Fregenæ, Sophenæ, Athenæ, Hermathenæ, Mitylenæ, Achmenæ, Acesemenæ, Clasmomenæ, Camoenæ, Convenæ.

\* See Rule 4 of the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Faunigenæ, Ophiogenæ, Apenninigenæ.

INÆ ONÆ UNÆ ZOÆ

*Accent the Penultimate.*

Salinæ, Calaminæ, Agrippinæ, Carinæ, Taurinæ, Philistinæ,  
Cleonæ, Vennonæ, Oonæ, Vacunæ, Androgunæ, Abzoæ.

IPÆ UPÆ

*Accent the Antepenultimate.*

Centuripæ, Rutupæ.

ARÆ ERÆ UBRÆ YTHRÆ ORÆ ATRÆ ITRÆ

*Accent the Penultimate.*

Adiabaræ, Andaræ, Ulubræ, Budoræ, Alachoræ, Coatræ,  
Velitræ.

*Accent the Antepenultimate.*

Eleutheræ, Bliteræ, Erythræ, Pylagoræ.

ASÆ ESÆ USÆ

*Accent the Penultimate.*

Syracusæ, Pithecusæ, Pityusæ.

*Accent the Antepenultimate.*

Pagasæ, Acesæ.

ATÆ ETÆ

*Accent the Penultimate.*

Mæatæ, Abrincatæ, Lubeatæ, Docleatæ, Pheneatæ, Aca-  
peatæ, Magatæ, Olciniatæ, Galatæ, Arelatæ, Hylatæ, Arnatæ,  
Iaxamatæ, Dalmatæ, Sauromatæ, Exomatæ, Abrinatæ, Fortu-  
natæ, Crotoniatæ, Asampatæ, Cybiratæ, Vasatæ, Cîrcetæ,  
Æsymnetæ, Agapetæ, Aretæ, Diaparetæ.

*Accent the Antepenultimate.*

Thyroagetæ, Massagetæ, Aphetæ, Denseletæ, Cœletæ, De-  
metæ.

ITÆ OTÆ UTÆ YTÆ

*Accent the Penultimate.*

Ascitæ, Abraditæ, Achitæ, Aboniteichitæ, Accabacotichitæ,  
Arsagalitæ, Avalitæ, Phaselitæ, Brullitæ, Hierapolitæ, Antoni-

opolitæ, Adrianapolitæ, Metropolitæ, Dionysopolitæ, Adulitæ, Elamitæ, Bomitæ, Tomitæ, Scenitæ, Pionitæ, Agravonitæ, Agonitæ, Sybaritæ, Daritæ, Opharitæ, Dassaritæ, Nigritæ, Oritæ, Aloritæ, Tentyritæ, Galeotæ, Limniotæ, Estiotæ, Ampreutæ, Alutæ, Troglodytæ, or Troglod'ytæ.

IVÆ OVÆ UÆ YÆ \*

*Accent the Penultimate.*

Durcabrivæ, Elgovæ, Durobrovæ.

*Accent the Antepenultimate.*

Mortuæ, Halicyæ, Phlegyæ, Bithyæ, Ornithyæ, Milyæ, Minyæ.

OBE

*Accent the Antepenultimate.*

Deiphobe, Niobe.

ACE ECE ICE OCE YCE

*Accent the Penultimate.*

Phœnice, Berenice, Aglaonice, Stratonice.—See Rule 30.

*Accent the Antepenultimate.*

Candace, Phylace, Canace, Mirace, Artace, Allebece, Alopece, Laodice, Agnadice, Eurydice, Pyrrhice, Helice, Gallice, Illice, Demodice, Sarmatice, Erectice, Getice, Cymodoce, Agoce, Harpalyce, Eryce.

EDE

*Accent the Penultimate.*

Agamede, Perimede, Alcimede.

ÆE

*Accent the Penultimate.*

Ææe.

NEE AGE

*Accent the Antepenultimate.*

Cyaneæ, Lalage.

\* The termination of *yæ*, with the accent on the preceding syllable, must be pronounced as two similar letters; that is, as if spelt *Halic-e-e*, *Min-e-e*, &c.—See Rule 4 of the *Initial Vocabulary*.

## ACHE ICHE YCHE

*Accent the Antepenultimate.*

Ischomache, Andromache, Canache, Doliche, Eutyche.

## PHE THE

*Accent the Antepenultimate.*

Anaphe, Psamathe.

## I E

*Accent the Antepenultimate.*

Gargaphie,\* Uranie, Meminie, Asterie, Hyrie, Parrhasie, Clytie.

## ALE ELE ILE OLE ULE YLE

*Accent the Penultimate.*

Neobule, Eubule, Cherdule, Eriphyle.

*Accent the Antepenultimate.*

Acale, Hecale, Mycale, Megale, Omphale, Æthale, Novendiale, Ægiale, Anchiale, Ambarvale, Myrtale, Hyale, Euryale, Cybele, Nephele, Alele, Semele, Perimele, Pæcile, Affile, Œmophile, Iole, Omole, Homole, Phydile, Strongyle, Chthonophyle, Deipyle, Eurypile.

## AME IME OME YME

*Accent the Antepenultimate.*

Apame, Inarime, Ithome, Amymome, Œnome, Amphinome, Laonome, Hylonome, Eurynome, Didyme.

## ANE

*Accent the Penultimate.*Mandane, Æane, Anthane, Achriane, Anane, Drepane, Acra-  
batane, Eutane, Roxane.*Accent the Antepenultimate.*

Taprobane, Cyane, Pitane.

\* The *i* in the penultimate syllables of these words, not having the accent, must be pronounced like *e*. This occasions a disagreeable hiatus between this and the last syllable, and a repetition of the same sound; but at the same time is strictly according to rule.—See Rule 4 of the *Initial Vocabulary*.



## ENE

*Accent the Penultimate.*

Acabene, Bubacene, Damascene, Chalcidene, Cisthene, Alcisthene, Parthiene, Priene, Poroselene, Pallene, Tellene, Cyllene, Pylene, Mitylene, Æmene, Laonomene, Ismene, Dindymene, Osrhoëne, Troëne, Arene, Autocrene, Hippocrene, Pirene, Cyrene, Pyrene, Capissene, Atropatene, Corduene, Syene.

*Accent the Antepenultimate.*

Helene, Depamene, Dynamene, Nyctimene, Idomene, Melpomene, Anadyomene, Armene.

## INE

*Accent the Penultimate.*

Sabine, Carcine, Trachine, Alcanthine, Neptunine, Larine, Nerine, Irine, Barsine, Bolbetine.

*Accent the Antepenultimate.*

Asine.

## ONE YNE

*Accent the Penultimate.*

Methone, Ithone, Dione, Porphyrione, Acrisione, Alone, Halone, Corone, Torone, Thyone, Bizone, Delphyne.

*Accent the Antepenultimate.*

Mycone, Erigone, Persephone, Tisiphone, Deione, Pleione, Chione, Ilione, Hermione, Herione, Commone, Mnemosyne, Sophrosyne, Euphrosyne.

OE (in two syllables.)

*Accent the Antepenultimate.*

Amphirhoe, Alcathe, Alcithoe, Amphithoe, Nausithoe, Laothoe, Leucothoe, Cymothoe, Hippothoe, Alyxothoe, Myrioe, Pholoe, Soloe, Sinoe, Ænoe, Arsinoe, Lysinoe, Antinoe, Leuconoe, Theonoe, Philonoe, Phæmonoe, Autonoe, Polynoe, Ocyroe, Beroe, Meroe, Peroe, Abzoe.

## APE OPE

*Accent the Antepenultimate.*

Iotape, Rhodope, Chalcioppe, Candiope, Æthioppe, Callioppe,

Liriope, Cassiope, Alope, Agalope, Penelope, Parthenope,  
Sinope, Ærope, Merope, Dryope.

## ARE IRE ORE YRE

*Accent the Penultimate.*

Lymire.<sup>1</sup>

*Accent the Antepenultimate.*

Becare, Tamare, Ænare, Terpsichore, Zephyre, Apyre.

## ESE

*Accent the Antepenultimate.*

Melese, Tenese.

## ATE ETE ITE OTE YTE TYE

*Accent the Penultimate.*

Ate, Reate, Teate, Arelate, Admete, Arete, Aphrodite, Amphitrite, Atabyrite, Percote, Pactye.

*Accent the Antepenultimate.*

Hecate, Condate, Automate, Taygete, Nepete, Anaxarete, Hippolyte.

## AVE EVE

*Accent the Penultimate.*

Agave.

*Accent the Antepenultimate.*

Nineve.

LAI\* NAI (in two syllables.)

*Accent the Penultimate.*

Acholai.

*Accent the Antepenultimate.*

Danai.

## BI

*Accent the Antepenultimate.*

Acibi, Abnobi, Attubi.

## ACI

*Accent the Antepenultimate.*

Segontiaci, Mattiaci, Amaci, Ænaci, Bettovaci.

\* For the final *i* in these words, see Rule the 4th of the *Initial Vocabulary*.

## ACI ICI OCI UCI

*Accent the Penultimate.*

Rauraci, Albici, Labici, Acedici, Palici, Marici, Medomatrici,  
Raurici, Arevici, Triboci, Aruci.

*Accent the Antepenultimate.*

Callaici, Vendelici, Academici, Arecomici, Hernici, Cynici,  
Staici, Opici, Nassici, Aduatici, Atuatici, Peripatetici, Cettici,  
Avantici, Xystici, Lavici, Triboci, Amadoci, Bibroci.

## ODI YDI

*Accent the Penultimate.*

Borgodi, Abydi.

## ÆI

*Accent the Penultimate.*

Sabæi, Vaccæi, and so of all words which have a diphthong in  
the penultimate syllable.

EI (in two syllables.)

*Accent the Antepenultimate.*

Lapidei, Candeï, Agandei, Amatheï, Elei, Canthlei, Euganei,  
Ænei, Mandarei, Hyperborei, Carastasei, Pratei.

## GI

*Accent the Antepenultimate.*

Acridophagi, Agriophagi, Chelanophagi, Andropophagi, An-  
thropophagi, Lotophagi, Strutophagi, Ichthyophagi, Decempagi,  
Novempagi, Artigi, Alostigi.

## CHI THI

*Accent the Antepenultimate.*

Heniochi, Ænochi, Henochi, Ostrogothi.

## \* II

*Accent the Antepenultimate.*

Abii, Gabii, and all words of this termination.

\* See Rules 3 and 4 of the *Initial Vocabulary*.

## ALI ELI ILI OLI ULI YLI

*Accent the Antepenultimate.*

Abali, Vandali, Acephali, Cynocephali, Macrocephali, Attali, Alontegeceli, Garoceli, Monosceli, Igilgili, Æquicoli, Carseoli, Puteoli, Corioli, Ozoli, Atabuli, Græculi, Pediculi, Sicui, Puticuli, Anculi, Barduli, Varduli, Turduli, Foruli, Gætuli, Bastuli, Rutuli, Massesyli, Dactyli.

## AMI EMI

*Accent the Penultimate.*

Apisami, Charidemi.

## OMI UMI

*Accent the Antepenultimate.*

Cephalotomi, Astomi, Medioxumi.

## ANI

*Accent the Penultimate.*

Albani, Cerbani, Æcani, Sicani, Tusicani, &c. and all words of this termination, except Choani and Sequani, or such as are derived from words terminating in *anus*, with the penultimate short; which see.

## ENI

*Accent the Penultimate.*

Agabeni, Adiabeni, Sarceni, Icenī, Laodiceni, Cyziceni, Ucenī, Chaldeni, Abydeni, Comageni, Igeni, Quingeni, Cephēni, Tyrrheni, Rutheni, Labieni, Allieni, Cileni, Cicimēni, Alapēni, Hypopeni, Tibareni, Agareni, Rufreni, Caraseni, Vol-seni, Batēni, Cordueni.

*Accent the Antepenultimate.*

Origeni, Apartheni, Antixeni.

## INI \*

*Accent the Penultimate.*

Gabini, Sabini, Dulgibini, Basterbini, Peucini, Marrucini,

\* When the accent is on the penultimate syllable, the *i* in the two last syllables is pronounced exactly like the noun *eye*; but when the accent is on the antepenultimate, the first *i* is pronounced like *e*, and the last like *eye*.—See Rules 3 and 4 of the *Initial Vocabulary*.

Lactucini, Otadini, Bidini, Udini, Caudini, Budini, Rhegini, Triocalini, Triumpilini, Magellini, Entellini, Carini, Menanini, Anagnini, Amiternini, Saturnini, Centuripini, Paropini, Irpini, Hirpini, Tibarini, Carini, Cetarini, Citarini, Illiberini, Acherini, Elorini, Assorini, Feltrini, Sutrin, Eburini, Tigurini, Cacyrini, Agyrini, Halesini, Otesini, Mosini, Abissini, Mossini, Clusini, Arusini, Reatini, Latini, Calatini, Collatini, Calactini, Ectini, Ægetini, Ergetini, Jetini, Aletini, Spoletini, Netini, Neretini, Setini, Bantini, Murgantini, Pallantini, Amanntini, Numantini, Fidentini, Salentini, Colentini, Carentini, Verrentini, Florentini, Consentini, Potentini, Faventini, Leontini, Acheornitini, Saguntini, Haluntini, Ægyptini, Mamertini, Tricastini, Vestini, Faustini, Abrettini, Enguini, Inguini, Lanuvini.

*Accent the Antepenultimate.*

Lactucini, Gemini, Memini, Morini,\* Torrini.

## ONI UNI YNI

*Accent the Penultimate.*

Edoni, Aloni, Nemaloni, Geloni, Aqueloni, Abroni, Gorduni, Mariandyni, Magyni, Mogyni.

*Accent the Antepenultimate.*

Epigoni, Theutoni.

## UPI

*Accent the Penultimate.*

Catadupi.

## ARI ERI IRI ORI URI YRI

*Accent the Penultimate.*

Babari, Chomari, Agactari, Iberi, Celtiberi, Doberi, Algeri, Palemeri, Monomeri, Hermanduri, Dioscuri, Banceri, Pæsuri, Agacturi, Zimyri.

*Accent the Antepenultimate.*

Abari, Tochari, Acestari, Cavari, Calabri, Cantabri, Digeri,

\* *Extremique hominum Morini, Rhenusque bicornis.*

VIRG. *Æn.* vii. 727.

The Danes, unconquer'd offspring, march behind;

And *Morini*, the last of human kind.

DRYDEN.

Drugeri, Eleutheri, Crustumeri, Teneteri, Brueteri, Suelteri,  
Treveri, Veragri, Treviri, Ephori, Pastophori.

### USI YSI

*Accent the Penultimate.*

Hemandusi, Condrusi, Nerusi, Megabysi.

### ATI ETI OTI UTI

*Accent the Penultimate.*

Abodati, Capellati, Ceroti, Thesproti, Carnuti.

*Accent the Antepenultimate.*

Athanati, Heneti, Veneti.

### AVI EVI IVI AXI UZI

*Accent the Penultimate.*

Andecavi, Chamavi, Batavi, Pictavi, Suevi, Argivi, Achivi,  
Coraxi, Abruzi.

### UI

*Accent the Antepenultimate.*

Abascui, Ædui, Hedui, Vermandui, Bipeditumui, Inui, Cas-  
truminui, Essui, Abrincatui.

### IBAL UBAL NAL QUIL

*Accent the Penultimate.*

Pomonal.

*Accent the Antepenultimate.*

Annibal, Hannibal, Asdrubal, Hasdrubal.

### AM IM UM

*Accent the Penultimate.*

Adulam, Ægipam, Aduram, Gerabum.

*Accent the Antepenultimate.*

Abarim.

### UBUM ACUM ICUM OCUM

*Accent the Penultimate.*

Cornacum, Tornacum, Baracum, Camericum, Labicum,

Avaricum, Antricum, Trivicum, Nordovicum, Longovicum, Verovicum, Norvicum, Brundsvicum.

*Accent the Antepenultimate.*

Cæcubum, Abodiacum, Tolpiacum, Bedriacum, Gessoriacum, Magontiacum, Mattiacum, Argentomacum, Olenacum, Arenacum, Bremetonacum, Eboracum, Eburacum, Lampsacum, Nemetacum, Bellovacum, Agedicum, Agendicum, Glyconicum, Canopicum, Noricum, Massicum, Adriaticum, Sabenneticum, Balticum, Aventicum, Mareoticum, Agelocum.

## EDUM IDUM

*Accent the Antepenultimate.*

Manduessedum, Algidum.

## ÆUM

*Accent the Penultimate.*

Lilybæum, Lycæum, and all words of this termination.

## EUM

*Accent the Penultimate.*

Syllaceum, Lyceum, Sygeum, Amatheum, Glytheum, Didymeum, Prytaneum, Palanteum.

*Accent the Antepenultimate.*

Herculeum, Heracleum, Rataneum, Corineum, Aquineum, Dictynneum, Panticapeum, Rhœteum.

## AGUM IGUM OGUM

*Accent the Antepenultimate.*

Nivomagum, Noviomagum, Adrobigum, Dariorigum, Allobrogum.

## IUM

*Accent the Antepenultimate.*

Albium, Eugubium, Abrucium, and all words of this termination.

## ALUM ELUM ILUM OLUM ULUM

*Accent the Antepenultimate.*

Anchialum, Acelum, Ocelum, Corbilum, Clusiolum, Oracu-



lum, Janiculum, Corniculum, Hetriculum, Utriculum, Asculum, Tusculum, Angulum, Cingulum, Apulum, Trossulum, Batulum.

## MUM

*Accent the Penultimate.*

Amstelodamum, Novocomum, Cadomum, Amstelrodamum.

*Accent the Antepenultimate.*

Lygdamum, Cisamum, Boiemum, Antrimum, Auximum, Bergomum, Mentonomum.

## ANUM

*Accent the Penultimate.*

Albanum, Halicanum, Arcanum, Æanum, Teanum, Trifanum, Stabeanum, Ambianum, Pompeianum, Tullianum, Formianum, Cosmianum, Boianum, Appianum, Bovianum, Mediolanum, Amanum, Aquisgranum, Trigisanum, Nuditatum, Usalitanum, Ucalitanum, Acoletanum, Acharitanum, Abziritanum, Argentanum, Hortanum, Anxanum.

*Accent the Antepenultimate.*

Apuscidanum, Hebromanum, Itanum.

## ENUM

*Accent the Penultimate.*

Picenum, Calenum, Durolenum, Misenum, Volsenum, Darvenum.

*Accent the Antepenultimate.*

Olenum.

## INUM

*Accent the Penultimate.*

Urbinum, Sidicinum, Ticinum, Pucinum, Tridinum, Londinum, Aginum, Casilinum, Crustumium, Apenninum, Sepinum, Arpinum, Aruspinum, Sarinum, Lucrinum, Ocrinum, Camerinum, Laborinum, Petrinum, Taurinum, Casinum, Nemosinum, Cassinum, Atinum, Batinum, Ambiatinum, Petinum, Altinum, Salentinum, Tollentinum, Ferentinum, Laurintinum, Abrotinum, Inguinum, Aquinum, Nequinum.

## ONUM

*Accent the Penultimate.*

Cabillonum, Garianonum, Duronum, Cataractonum.

*Accent the Antepenultimate.*

Ciconum, Vindonum, Britonum.

## UNUM YNUM

*Accent the Penultimate.*

Segedunum, Lugdunum, Marigdunum, Moridunum, Arcal-  
dunum, Rigodunum, Sorbiodunum, Noviodunum, Meliodunum,  
Camelodunum, Axelodunum, Uxellodunum, Brannodunum,  
Carodunum, Cæsarodunum, Tarodunum, Theodorodunum, Ebu-  
rodunum, Nernantodunum, Belunum, Antematunum, Andoma-  
tunum, Maryandynum.

## OUM OPUM YPUM

*Accent the Penultimate.*

Myrtöum, Europum.

*Accent the Antepenultimate.*

Pausilypum.

## ARUM

*Accent the Penultimate.*

Agarum, Belgarum, Nympharum, Convenarum, Rosarum,  
Adulitarum, Celtarum.

## ABRUM UBRUM

*Accent the Penultimate.*

Velabrum, Vernodubrum.

*Accent the Antepenultimate.*

Artabrum.

## ERUM

*Accent the Antepenultimate.*

Caucoliberum, Tuberum.

## AFRUM ATHRUM

*Accent the Penultimate.*

Venafrum.

*Accent the Antepenultimate.*

Barathrum

IRUM

*Accent the Penultimate.*

Muzirum.

ORUM

*Accent the Penultimate.*

Cermorum, Ducrocortorum.

*Accent the Antepenultimate.*

Dorostorum.

ETRUM

*Accent either the Penultimate or Antepenultimate.*

Celetrum.

URUM

*Accent the Penultimate.*

Alaburum, Ascurum, Lugdorum, Marcodurum, Lactodurum, Octodurum, Divojurum, Silurum, Saturum.

*Accent the Antepenultimate.*

Tigurum.

ISUM OSUM

*Accent the Penultimate.*

Alisum, Amisum, Janosum.

ATUM ETUM ITUM OTUM UTUM

*Accent the Penultimate.*

Atrebatum, Calatum, Argentoratum, Mutristratum, Eloce-  
tum, Quercetum, Caletum, Spoletum, Vallisoletum, Toletum,  
Ulmetum, Adrumetum, Tunetum, Eretum, Accitum, Duro-  
litum, Corstopitum, Abritum, Neritum, Augustoritum, Nau-  
crotitum, Complutum.

*Accent the Antepenultimate.*

Sabbatum.

AVUM IVUM YUM

*Accent the Penultimate.*

Gandavum, Symbrivum.

*Accent the Antepenultimate.*

Coccyum, Engyum.

### MIN AON ICON

*Accent the Penultimate.*

Helicaon, Lycaon, Machaon, Dolichaon, Amithaon, Didymaon, Hyperaon, Hicetaon.

*Accent the Antepenultimate.*

Salamin, Rubicon, Helicon.

### ADON EDON IDON ODON YDON

*Accent the Penultimate.*

Calcedon, Chalcedon, Carchedon, Anthedon, Aspledon, Sarpedon, Thermodon, Abydon.

*Accent the Antepenultimate.*

Celadon, Alcimedon, Amphimedon, Lannedon, Hippomedon, Oromedon, Antomedon, Armedon, Eurymedon, Calydon, Amydon, Corydon.

### EON EGON

*Accent the Penultimate.*

Pantheon, Deileon, Achilleon, Aristocreon.

*Accent the Antepenultimate.*

Aleon, Pitholeon, Demoleon, Timoleon, Anacreon, Timocreon, Ucalegon.

### APHON EPHON IPHON OPHON

*Accent the Antepenultimate.*

Agalaphon, Chærephon, Ctesiphon, Antiphon, Colophon, Demophon, Xenophon.

### THON

*Accent the Antepenultimate.*

Agathon, Acroathon, Marathon, Phaeton, Phlegethon, Pyriphlegithon, Arethon, Acrithon.

### ION

*Accent the Penultimate.*

Pandion, Sandion, Echion, Alphion, Amphion, Ophion, Me-

thion, Arion, Oarion, Ærion, Hyperion, Orion, Asion, Metion, Axion, Ixion.

*Accent the Antepenultimate.*

Albion, Phocion, Cephaledion, Ægion, Brigion, Brygion, Adobogion, Moschion, Emathion, Amethion, Anthion, Erothion, Pythion, Deucalion, Dædalion, Sigalion, Calathion, Ethalion, Ereuthalion, Pigmalion, Pygmalion, Cemelion, Pelion, Ptelion, Ilion, Bryllion, Cromion, Endymion, Milanion, Athenion, Böion, Apion, Dropion, Appion, Noscopion, Aselelarian, Acrion, Chimerion, Hyperion, Asterion, Dorion, Euphorion, Porphyriion, Thyriion, Jasion, Æsion, Hippocratiion, Stratiion, Actiion, Ætiion, Metiion, Æantiion, Pallantiion, Dotiion, Theodotiion, Erotiion, Sotiion, Nephestiion, Philistiion, Polytiion, Ornytiion, Eurytiion, Dioniziion.

LON MON OON PON RON PHRON

*Accent the Penultimate.*

Philemon, Criumetopon, Caberon, Dioscoron, Cacipron.

*Accent the Antepenultimate.*

Ascalon, Abylon, Babylon, Telamon, Ademon, Ægemon, Polemon, Ardemon, Hieromnemon, Artemon, Abarimon, Oromenon, Alcamenon, Tauromenon, Deicöon, Democöon, Laocöon, Hippocöon, Demophöon, Hippothöon, Acaron, Accaron, Paparon, Acheron, Apteron, Daiptoron, Chersephron, Alci-phron, Lycophron, Euthyphron.

SON TON YON ZON

*Accent the Penultimate.*

Theogiton, Aristogiton, Polygiton, Deltoton.

*Accent the Antepenultimate.*

Themison, Abaton, Aciton, Aduliton, Sicyon, Cercyon, Ægyon, Cremmyon, Cromyon, Geryon, Alcetryon, Amphitryon, Amphictyon, Acazon, Amazon, Olizon, Amyzon.

ABO ACO ICO EDO IDO

*Accent the Penultimate.*

Lampedo, Cupido.

*Accent the Antepenultimate.*

Arabo, Tarraco, Stilico, Macedo.

BEO LEO TEO

*Accent the Antepenultimate.*

Labeo, Aculeo, Buteo.

AGO IGO UGO

*Accent the Penultimate.*

Carthago, Origo, Verrugo.

PHO THO

*Accent the Antepenultimate.*

Clitipho, Agatho.

BIO CIO DIO GIO LIO MIO NIO RIO SIO TIO VIO

*Accent the Antepenultimate.*

Arabio, Corbio, Navilubio, Senecio, Diomedio, Regio, Phrygio, Bambalio, Ballio, Caballio, Ansellio, Pollio, Sirmio, Formio, Phormio, Anio, Parmenio, Avenio, Glabrio, Acrio, Curio, Syllaturio, Vario, Occasio, Aurasio, Secusio, Verclusio, Natio, Ultio, Derventio, Versontio, Divio, Oblivio, Petovio, Alexio.

CLO ILO ULO UMO

*Accent the Antepenultimate.*

Chariclo, Corbilo, Corbulo, Æpulo, Bætulo, Castulo, Anumo, Lucumo.

ANO ENO INO

*Accent the Penultimate.*

Theano, Adramitteno.

*Accent the Antepenultimate.*

Barcino, Ruscino, Fruscino.

APO IPO

*Accent the Antepenultimate.*

Sisapo, Olyssipo.

## ARO ERO

*Accent the Penultimate.*

Vadavero.

*Accent the Antepenultimate.*

Bessaro, Civaro, Tubero, Cicero, Hiero, Acimero, Cessero.

## ASO ISO

*Accent the Penultimate.*

Carcaso, Agaso, Turiaso, Aliso, Natiso.

## ATO ETO ITO YO XO

*Accent the Penultimate.*

Enyo, Polyxo.

*Accent the Antepenultimate.*

Erato, Derceto, Siccilissito, Capito, Amphitryo.

## BER FER GER TER VER

*Accent the Penultimate.*

Meleager, Elaver.

*Accent the Antepenultimate.*

Calaber, Mulciber, Noctifer, Tanager, Antipater, Marspater, Diespiter, Marspiter, Jupiter.

## AOR NOR POR TOR ZOR

*Accent the Penultimate.*

Chrysaor, Alcanor, Bianor, Euphranor, Alcenor, Agenor, Agapænor, Elpenor, Rhetenor, Antenor, Anaxenor, Vindemiator, Rhobetor, Aphetor.

*Accent the Antepenultimate.*

Marsipor, Lucipor, Numitor, Albumazor, or Albumazar.

## BAS DAS EAS GAS PHAS

*Accent the Penultimate.*

Alebas, Augeas, (king of Elis) Æneas, Oreas, Symplegas.

*Accent the Antepenultimate.*

Dotadas, Cērcidas, Lucidas, Timäichidas, Charmidas, Alci-



damidas, Leonidas, Aristonidas, Mnasippidas, Pelopidas, Thearidas, Diagoridas, Diphoridas, Antipatridas, Abantidas, Suidas, Crauxidas, Ardeas, Augeas, (the poet) Eleas, Cineas, Cyneas, Boreas, Broteas, Acraphas, Periphas, Acyphas.

## IAS

*Accent the Penultimate.*

Ophias.

*Accent the Antepenultimate.*

Cæcias, Nicias, Cephalædias, Phidias, Herodias, Cydias, Ephyreas, Minyëias, Pelasgias, Antibacchias, Acrolochias, Archias, Adarchias, Arcathias, Agathias, Pythias, Plëias, Pelias, Ilias, Damias, Sœmias, Arsanias, Pausanias, Olympias, Appias, Agrippias, Chabrias, Tiberias, Terias, Lycorias, Pelorias, Demetrias, Dioscurias, Agasias, Phasias, Acesias, Agesias, Hegesias, Tiresias, Ctesias, Cephisias, Pausias, Prusias, Lysias, Tysias, Æetias, Bitias, Critias, Abantias, Thoantias, Phæthontias, Phæstias, Thestias, Phœstias, Sestias, Livias, Artaxias, Loxias.

## LAS MAS NAS

*Accent the Penultimate.*

Acilas, Adulas, Mæcenas, Mœcenas, (or, as Labbe says it ought to be written, Mecœnas) Fidenas, Arpinas, Larinas, Aïnas, Adunas.

*Accent the Antepenultimate.*

Amiclas, Amyclas, Agelas, Apilas, Arcesilas, Aeylas, Dorylas, Asylos, Acamas, Alcidamas, Iphidamas, Chersidamas, Praxidamas, Theodamas, Cleodamas, Therodamas, Thyodamas, Astydamas, Athamas, Garamas, Dicomas, Sarsinas, Sassinas, Pitinas.

## OAS PAS RAS SAS TAS XAS YAS

*Accent the Penultimate.*

Bagoas, Canopas, Abradaras, Zonaras, (as Labbe contends it ought to be) Epitheras, Abradatas, Jetas, Philetas, Damœtas, Acritas, Eurotas, Abraxas.

*Accent the Antepenultimate.*

Teleobas, Chrysorrhœas, Agriopas, Triopas, Zonaras, Gyaras, Chrysoceras, Mazeras, Chaboras, Orthagoras, Pythagoras, Diagoras, Pylagoras, Demagoras, Timagoras, Hermagoras,

Athenagoras, Xenagoras, Hippagoras, Stesagoras, Tisagoras, Telestagoras, Protagoras, Evagoras, Anaxagoras, Praxagoras, Ligoras, Athyras, Thamyras, Cinyras, Atyras, Apesas, Pietas, Felicitas, Liberalitas, Lentulitas, Agnitas, Opportunitas, Claritas, Veritas, Faustitas, Civitas, Archytas, Phlegyas, Milyas, Marsyas.

### BES

*Accent the Antepenultimate.*

Chalybes, Armenochalybes.

### CES

*Accent the Penultimate.*

Arbaces, Pharnaces, Samothraces, Arsaces, Phœnices, Libyphœnices, Olympionices, Plistonices, Polynices, Ordovices, Lemovices, Eburovices.

*Accent the Antepenultimate.*

Axiaces, Astaces, Derbices, Ardices, Eleutherocilices, Capadoces, Eudoces, Bebryces, Mazyces.

### ADES

*Accent the Antepenultimate.*

Icades, Olcades, Arcades, Orcades, Carneades, Gorgades, Stœchades, Lichades, Strophades, Laiades, Naiades, Alcibiades, Pleiades, Branchiades, Deliades, Heliades, Peliades, Oiliades, Naupliades, Juliades, Memmiades, Cleniades, Xeniiades, Hunniades, Heliconiades, Acrisioniades, Telamoniades, Limoniades, Achelœiades, Asclepiades, Asopiades, Crotopiades, Appiades, Thespiades, Thariades, Otriades, Cyriades, Scyriades, Anchisiades, Dosiades, Lysiades, Nysiades, Dionysiades, Menœtiades, Miltiades, Abantiades, Dryantiades, Attantiades, Laomedontiades, Phaetontiades, Laertiades, Hephæstiades, Thestiades, Battades, Cyclades, Pylades, Demades, Nomades, Mænades, Echinades, Cispades, Chœrades, Sporades, Perisades, Hipopotades, Sotades, Hyades, Thyades, Dryades, Hamadryades, Othryades.

### EDES

*Accent the Penultimate.*

Democedes, Agamedes, Palamedes, Archimedes, Nicomedes, Diomedes, Lycomedes, Cleomedes, Ganymedes, Thrasymedes.

## IDES

*Accent the Penultimate.*

Alcides, Lyncides, Tydides, Ægides, Promethides, Nicarthides, Heraclides, Teleclides, Epiclides, Anticlides, Androclides, Meneclides, Æclides, Ctesecclides, Xenoclides, Chariclides, Patroclides, Aristoclides, Euclides, Euryclides, Beïdes (singular), Basilides, Nelides, Pelides, Æschylides, Ænides, Antigenides, Ænides, Lychnides, Amanoides, Japeronides, Larides, Abderides, Atrides, Thesides, Aristides.

*Accent the Antepenultimate.*

Epichäides, Danäides, Lesbides, Labdacides, Æacides, Hylacides, Phylacides, Pharacides, Imbracides, Myrmecides, Phœnicides, Antalcides, Lyncides, Andocides, Ampycides, Thucydides, Lelegēides, Tyrrhēides, Pimplēides, Clymenēides, Minēides, Scyrēides, Minyēides, Lagides, Harpagides, Lycurgides, Ogygides, Inachides, Lysimachides, Agatharchides, Timarchides, Leulychides, Leontychides, Leotychides, Sisyphides, Erechthides, Promethides, Crethides, Scythides, Æbalides, Æthalides, Tantalides, Castalides, Mystalides, Phytalides, Teleclides, Meneclides, Æclides, Ctesicclides, Andrōclides, Euclides, Euryclides, Belides (plural), Sicelides, Epimelides, Cypselides, Anaxilides, Æolides, Eubulides, Phocylides, Priamides, Potamides, Cnemides, Æsimides, Tolmides, Charmides, Dardanides, Oceanides, Amanides, Titanides, Olenides, Achæmenides, Achimenides, Epimenides, Parmenides, Ismenides, Eumenides, Sithnides, Apollinides, Prumnides, Aonides, Dodonides, Mygdalonides, Calydonides, Mæonides, Ædipodionides, Deionides, Chionides, Echionides, Sperchionides, Ophionides, Japetionides, Ixionides, Mimallonides, Philonides, Apollonides, Acmonides, Æmonides, Polypemonides, Simonides, Harmonides, Memnonides, Cronides, Myronides, Æsonides, Aristonides, Praxonides, Liburnides, Sunides, Telebōides, Panthōides, Achelōides, Pronopides, Lapidides, Callipides, Euripides, Driopides, Ænopides, Cecropides, Leucippides, Philippides, Argyraspides, Clearides, Tænarides, Hebrides, Timandrides, Anaxandrides, Epicerides, Pierides, Hesperides, Hyperides, Cassiterides, Anterides, Peristerides, Libethrides, Dioscorides, Protogorides, Methorides, Antenorides, Actorides, Diactorides,

Polyctorides, Hegetorides, Onetorides, Antorides, Acestorides, Thestorides, Aristorides, Electrides, Cœnotrides, Smindyrides, Philyrides, Pegasides, Iasides, Imbrasides, Clesides, Dionysides, Cratides, Propœtides, Prœtides, Oceanitides, Æantides, Dryantides, Dracontides, Absyrtides, Acestides, Orestides, Epytides.

### ODES UDES YDES

*Accent the Penultimate.*

Ægilodes, Acmodes, Nebrodes, Herodes, Orodes, Hæbudes, Harudes, Lacydes, Pherecydes, Androcydes.

*Accent the Antepenultimate.*

Sciapodes, Cœdipodes, Antipodes, Hippopodes, Himantopodes, Pyrodes, Epicydes.

### AGES EGES IGES OGES YGES

*Accent the Antepenultimate.*

Theages, Tectosages, Astyages, Leleges, Nitiobriges, Durotriges, Caturiges, Allobroges, Antobroges, Ogyges, Cataphryges, Sazyges.

### ATHES ETHES YTHES IES

*Accent the Penultimate.*

Ariarathes, Alethes.

*Accent the Antepenultimate.*

Onythes, Aries.

### ALES

*Accent the Penultimate.*

Novendiales, Geniales, Compitales, Arvales.

*Accent the Antepenultimate.*

Carales.

### ACLES ICLES OCLES

*Accent the Antepenultimate.*

Daicles, Mnasicles, Iphicles, Zanthicles, Charicles, Thericles, Pericles, Agasicles, Pasicles, Phrasicles, Ctesicles, Sosicles, Nausicles, Xanticles, Niocles, Empedocles, Theocles, Neocles, Eteocles, Sophocles, Pythocles, Diocles, Philocles, Damocles, Democles, Phanocles, Xenocles, Hierocles, Androcles, Mandrocles, Patrocles, Metrocles, Lamprocles, Cephisocles, Nestocles, Themistocles.

## ELES ILES OLES ULES

*Accent the Antepenultimate.*

Ararauceles, Hedymeles, Pasiteles, Praxiteles, Pyrgoteles, Demoteles, Aristoteles, Gundiles, Absiles, Novensiles, Pisatiles, Taxiles, Æoles, Autololes, Abdimonoles, Hercules.

## AMES OMES

*Accent the Antepenultimate.*

Priames, Datames, Abrocomes.

## ANES

*Accent the Penultimate.*

Jordanes, Athamanes, Alamanes, Brachmanes, Acarnanes, Ægipanes, Tigranes, Actisanes, Titanes, Ariobarzanes.

*Accent the Antepenultimate.*

Diaphanes, Epiphanes, Periphanes, Praxiphanes, Dexiphanes, Lexiphanes, Antiphanes, Nicophanes, Theophanes, Diophanes, Apollophanes, Xenophanes, Aristophanes, Agrianes, Pharasmanes, Prytanes.

## ENES\*

*Accent the Antepenultimate.*

Timagenes, Metagenes, Sosigenes, Epigenes, Melesigenes, Antigenes, Theogenes, Diogenes, Oblogenes, Hermogenes, Rhetogenes, Themistogenes, Zanthenes, Agasthenes, Lasthenes, Clisthenes, Callisthenes, Peristhenes, Cratisthenes, Antisthenes, Barboisthenes, Leosthenes, Demosthenes, Dinosthenes, Androsthenes, Posthenes, Eratosthenes, Borysthenes, Alcamenes. Theramenes, Tisamenes, Deditamenes, Spitamenes, Pylemenes, Althemenes, Achæmenes, Philopæmenes, Daimenes, Nausimenes, Numenes, Antimenes, Anaximenes, Cleomenes, Hippomenes, Heromenes, Ariotomenes, Eumenes, Numenes, Polyomenes, Geryenes.

## INES

*Accent the Penultimate.*

Telchines, Acesines.

\* All the words of this termination have the accent on the antepenultimate. See *Eumenes* in the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Aborigines, Æschines,\* Asines.

## ONES

*Accent the Penultimate.*

Calucones, Agones, Antechthones, Iones, Helleviones, Volones, Nasimones, Verones, Centrones, Eburones, Grisones, Auticatones, Statones, Vectones, Vetones. Acitavones, Ingævones, Istævones, Axones, Æxones, Halizones.

*Accent the Antepenultimate.*

Lycaones, Chaones, Frisiabones, Cicones, Vernicones, Francones, Vascones, Mysomacedones, Rhedones, Essedones, Myrmidones, Pocones, Paphlagones, Aspagones, Læstrigones, Lingones, Lestrygones, Vangiones, Nuithones, Sithones, Bali-ones, Hermiones, Biggeriones, Meriones, Suiones, Mimallones, Senones, Memnones, Pannones, Ambrones, Suessones, An-sones, Pictones, Teutones, Amazonas.

## OES

*Accent the Penultimate.*

Heroes.

*Accent the Antepenultimate.*

Chorsoes, Chosroes.

## APES OPES

*Accent the Penultimate.*

Cynapes, Cecropes, Cyclopes.

*Accent the Antepenultimate.*

Panticapes, Crassopes, Esubopes, Æthiopes, Hellopes, Dolopes, Panopes, Steropes, Dryopes.

## ARES ERES IRES ORES URES

*Accent the Penultimate.*

Cabares, Balcares, Apollinares, Saltuares, Ableres, Byzeres, Bechires, Diores, Azores, Silures.

\* Labbe says, that a certain anthologist, forced by the necessity of his verse, has pronounced this word with the accent on the penultimate.



*Accent the Antepenultimate.*

Leochares, Æmochares, Demochares, Abisares, Cavares, Insures, Luceres, Pieres, Astabores, Musāgores, Centores, Limures.

## ISES

*Accent the Penultimate.*

Anchises.

## ENSES

*Accent the Penultimate.*

Ucubenses, Leonicensēs, and all words of this termination.

## OCES YSES

*Accent the Penultimate.*

Cambyses.

## ATES

*Accent the Penultimate.*

Phraates, Atrebatēs, Cornacatēs, Ceracatēs, Adunicatēs, Nisicatēs, Barsabocatēs, Leucatēs, Teridatēs, Mithridatēs, Attidatēs, Osquidatēs, Oxydatēs, Ardeatēs, Eleatēs, Bercoreatēs, Caninefatēs, Casicenufatēs, Ægatēs, Achatēs, Niphatēs, Deciatēs, Attaliatēs, Mevaniatēs, Cariatēs, Quariatēs, Asseriatēs, Euburiatēs, Antiatēs, Spartiatēs, Celelatēs, Hispellatēs, Stel-latēs, Suillatēs, Albulatēs, Focimatēs, Auximatēs, Flanatēs, Edenatēs, Fidenatēs, Suffenatēs, Fregenatēs, Capenatēs, Senatēs, Cœsenatēs, Misenatēs, Padinatēs, Fulginatēs, Merinatēs, Alatrinatēs, Æsinatēs, Agesinatēs, Asisinatēs, Sassinatēs, Sessinatēs, Frusinatēs, Atinatēs, Altinatēs, Tollentinatēs, Ferentinatēs, Interamnatēs, Chelonatēs, Casmonatēs, Arnatēs, Tifernatēs, Infernatēs, Privernatēs, Oroatēs, Euphratēs, Oratēs, Vasatēs, Cocosatēs, Tolosatēs, Antuatēs, Nantuatēs, Sadyatēs, Caryatēs.

*Accent the Antepenultimate.*

Spithobatēs, Eurybatēs, Antiphatēs, Trebiatēs, Zalatēs, Sauromatēs, Attinatēs, Tornatēs, Hypatēs, Memnecratēs,\* Pherecratēs, Iphicratēs, Callicratēs, Epicratēs, Pasicratēs, Stasicratēs, Sosicratēs, Hypsicratēs, Nicocratēs, Halocratēs, Damocratēs, Democratēs, Cheremocratēs, Timocratēs, Hermocratēs, Steno-

\* All words ending in *crates* have the accent on the antepenultimate syllable.



crates, Xenocrates, Hippocrates, Harpocrates, Socrates, Isocrates, Cephisocrates, Naucrates, Eucrates, Euthyocrates, Poly-crates.

### ETES ITES OTES UTES YTES YES ZES

*Accent the Penultimate.*

Acetes, Ericetes, Cadetes, Æetes, Mocrages, Caletes, Philocletes, Ægle'es, Nemetes, Cometes, Ulmanetes, Consuanetes, Gymnetes, Æsymnetes, Nannetes, Serretes, Curetes, Theatetes, Andizetes, Odites, Belgites, Margites, Memphites, Ancalites, Ambialites, Avalites, Cariosuelites, Polites, Apollopelites, Hermopelites, Latopolites, Abulites, Stylites, Borysthenites, Tementes, Syenites, Carcinites, Samnites, Dæiopites, Garites, Centrites, Thersites, Narcissites, Asphaltites, Hydraotes, Heraclotes, Bæotes, Helotes, Böotes, Thöotes, Anagnutes, Arimazes.

*Accent the Antepenultimate.*

Dercetes, Massages, Indiges, Ilergetes, Euergetes, Auchetes, Eusipetes, Abalites, Charites, Cerites, Præstites, Andramytes, Dariaves, Ardyes, Machlyes, Blemmyes.

### AIS

*Accent the Penultimate.*

Achais, Archelais, Homolais, Ptolemais, Elymais.

*Accent the Antepenultimate.*

Thebais, Phocais, Aglais, Tanais, Cratais.

### BIS CIS DIS

*Accent the Penultimate.*

Berenicis, Cephaledis, Lycomedis.

*Accent the Antepenultimate.*

Acabis, Carabis, Setabis, Nisibis, Cleobis, Tucrobis, Tisobis, Ucubis, Curubis, Salmacis, Acinacis, Brovonacis, Athracis, Agnicis, Carambucis, Cadmæidis.

### EIS\* ETHIS ATHIS

*Accent the Penultimate.*

Medeis, Spercheis, Pittheis, Crytheis, Nepheleis, Eleleis,

\* These vowels form distinct syllables.—See the termination EIUS.

Achilleis, Pimpleis, Cadmeis, Æneis, Schoeneis, Peneis, Acrisoneis, Triopeis, Patereis, Nereis, Cenchreis, Theseis, Briseis, Perseis, Messeis, Chryseis, Nycteis, Sebethis, Epimethis.

*Accent the Antepenultimate.*

Thymiathis.

## ALIS ELIS ILIS OLIS ULIS YLIS

*Accent the Penultimate.*

Andabalis, Cercalis, Regalis, Stymphalis, Dialis, Latialis, Septimontialis, Martialis, Manalis, Juvenalis, Quirinalis, Fontinalis, Junonalis, Avernalis, Vacunalis, Abrupalis, Floralis, Quietalis, Eumelis, Phaselis, Eupilis, Quinctilis, Adulis.

*Accent the Antepenultimate.*

Œbalis, Hannibalis, Acacalis, Fornicalis, Androcalis, Lupercalis, Vahalis, Ischalis, Caralis, Thessalis, Italis, Facelis, Sicelis, Fascelis, Vindelisi, Nephelis, Bibilis, Incibilis, Leucrotilis, Myrtilis, Indivilis, Æolis, Argolis, Cimolis, Decapolis, Neapolis, and all words ending in *polis*. Herculis, Thestylis.

## AMIS EMIS

*Accent the Antepenultimate.*

Calamis, Salamis, Semiramis, Thyamis, Artemis.

## ANIS ENIS INIS ONIS YNIS

*Accent the Penultimate.*

Mandanis, Titanis, Bacenis, Mycenis, Philenis, Cyllenis, Ismenis, Cebrenis, Adonis, Edonis, Ædonis, Thedonis, Sidonis, Dodonis, Calydonis, Agonis, Alingonis, Colonis, Corbulonis, Cremonis, Salmonis, Junonis, Ciceronis, Scironis, Coronis, Phoronis, Turonis (in Germany), Tritonis, Phorcynis, Gortynis.

*Accent the Antepenultimate.*

Sicanis, Anticanis, Andanis, Hypanis, Taranis, Prytanis, Poemanis, Eumenis, Lycaonis, Asconis, Mæonis, Pæonis, Sithonis, Memnonis, Pannonis, Turonis (in France), Bitonis, Geryonis.

## OIS \*

*Accent the Penultimate.*

Minöis, Heröis, Latöis.

*Accent the Antepenultimate.*

Symöis, Pyröis.

## APIS OPIS

*Accent the Penultimate.*

Iapis, Colapis, Serapis,† Isapis, Asapis.

*Accent the Antepenultimate.*

Acapis, Minapis, Cecropis, Meropis.

ARIS ACRIS ERIS IGRIS IRIS ITRIS ORIS URIS  
YRIS*Accent the Penultimate.*

Balcaris, Apollinaris, Nonacris, Cimmericis, Aciris, Osiris, Petosiris, Busiris, Lycoris, Calaguris, Gracchuris, Hippuris.

*Accent the Antepenultimate.*

Abaris, Fabaris, Sybaris, Icaris, Andaris, Tyndaris, Sagaris, Angaris, Phalaris, Elaris, Caularis, Tænaris, Liparis, Araris, Biasaris, Cæsarís, Abisaris, Achisaris, Bassaris, Melaris, Autaris, Trinacris, Illiberis, Tiberis, Zioberis, Tyberis, Nephëris, Cytheris, Pieris, Trieris, Auseris, Pasitigris, Coboris, Sicoris, Neoris, Peloris, Antipatris, Absitris, Pacyris, Ogyris, Porphyris, Amyris, Thamyris, Thomyris, Tomyris.

## ASIS ESIS ISIS .

*Accent the Penultimate.*

Amasis, Magnesis, Tuesis.

*Accent the Antepenultimate.*

Bubasis, Pegasis, Parrhasis, Paniasis, Acamasis, Engonasis, Græcostasis, Lachesis, Athesis, Thamesis, Nemesis, Tibisis.

## ENSIS

*Accent the Penultimate.*

Genubensis, Cordubensis, and all words of this termination.

\* These vowels form distinct syllables.

† Serapis.—See the word in the *Initial Vocabulary*.

## OSIS USIS

*Accent the Penultimate.*

Diamastigosis, Enosis, Eleusis.

## ATIS ETIS ITIS OTIS YTIS

*Accent the Penultimate.*

Tegeatis, Sarmatis, Caryatis, Miletis, Limenetis, Curetis,  
 Acervitis, Chalcitis, Memphitis, Sophitis, Arbelitis, Fascelitis,  
 Dascylitis, Comitis, Æanitis, Cananitis, Circinitis, Sebennitis,  
 Chaonitis, Trachonitis, Chalonitis, Sybaritis, Daritis, Calen-  
 deritis, Zephyritis, Amphaxitis, Rhacotis, Estiæotis, Mæotis,  
 Tracheotis, Mareotis, Phthiotis, Sandaliotis, Elimiotis, Iscario-  
 tis, Casiotis, Philotis, Nilotis.

*Accent the Antepenultimate.*

Atergatis, Calatis, Anatis, Naucratis, Dercetis, Eurytis.

## OVIS UIS XIS

*Accent the Penultimate.*

Amphaxis, Oaxis, Alexis, Zamolxis, Zeuxis.

*Accent the Antepenultimate.*

Vejovis, Dijovis, Absituis.

## ICOS EDOS ODOS YDOS

*Accent the Penultimate.*

Abydos.

*Accent the Antepenultimate.*

Oricos, Tenedos, Macedos, Agriodos.

## EOS

*Accent the Penultimate.*

Spercheos, Achilleos.

*Accent the Antepenultimate.*

Androgeos, Egaleos, Ægaleos, Hegaleos.

## IGOS ICHOS OCHOS OPHOS

*Accent the Penultimate.*

Melampigos, Neontichos, Macrontichos.

*Accent the Antepenultimate.*

Nerigos, Ægiochos, Oresitrophos.

## ATHOS ETHOS ITHOS IOS

*Accent the Penultimate.*

Sebethos.

*Accent the Antepenultimate.*

Sciathos, Arithos, Ilios, Ombrios, Topasios.

## LOS MOS NOS POS

*Accent the Penultimate.*

Stymphalos, Ægilos, Pachinos, Etheonos, Eteonos, Heptaphonos.

*Accent the Antepenultimate.*

Hægalos, Ægialos, Ampelos, Hexapylos, Sipylos, Hecatompilos, Potamos, Ægospotamos, Olenos, Orchomenos, Anapauomenos, Epidicazomenos, Heautontimorumenos, Antropos.

## ROS SOS TOS ZOS

*Accent the Penultimate.*

Meleagros, Hecatoncheros, Ægimuros, Nisyros, Pityonesos, Hieronesos, Cephesos, Sebetos, Haliæetos, Miletos, Polytimeotos, Aretos, Buthrotos, Topazos.

*Accent the Antepenultimate.*

Sygaros, Ægoceros, Anteros, Meleagros, Myiagros, Absoros, Amyros, Pegasos, Jalysos, Abatos, Aretos, Neritos, Acytos.

## IPS OPS

*Accent the Antepenultimate.*

Ægilips, Æthiops.

## LAUS MAUS NAUS RAUS (in two syllables.)

*Accent the Penultimate.*

Archelaus, Menelaus, Aglaus, Agesilaus, Protesilaus, Nicolaus, Iolaus, Hermolaus, Critolaus, Aristolaus, Dorylaus, Amphiaraus.

*Accent the Antepenultimate.*

Imaus,\* Emmaus, Œnomaus, Danaus.

## BUS

*Accent the Antepenultimate.*

Agabus, Alabus, Arabus, Melabus, Setabus, Erebus, Ctesibus, Deiphobus Abubus, Polybus.

## ACUS

*Accent the Antepenultimate.*

Abdacus, Labdacus, Rhyndacus, Æacus, Ithacus.

## IACUS †

*Accent the Antepenultimate.*

Ialciacus, Phidiacus, Alabandiacus, Rhodiacus, Calchiacus, Corinthiacus, Deliacus, Peliacus, Iliacus, Niliacus, Titaniacus, Armeniacus, Messeniacus, Salaminiacus, Lemniacus, Ioniacus, Sammoniacus, Tritoniacus, Gortyniacus, Olympiacus, Caspiacus, Mesembriacus, Adriacus, Iberiacus, Cytheriacus, Siriacus, Gessoriacus, Cytoriacus, Syriacus, Phasiacus, Megalesiacus, Etesiacus, Isiacus, Gnosiacus, Cnossiachus, Pausiacus, Amathusiachus, Pelusiachus, Prusiachus, Actiacus, Divitiacus, Byzantiacus, Thermodontiacus, Propontiacus, Hellespontiacus, Sesiachus.

## LACUS NACUS OACUS RACUS SACUS TACUS

*Accent the Penultimate.*

Benacus.

*Accent the Antepenultimate.*

Ablacus, Medoacus, Armaracus, Assaracus, Æsacus, Lampacus, Caractus, Spartacus, Hyrtacus, Pittacus.

## ICUS

*Accent the Penultimate.*

Caicus, Numicus, Demonicus, Granicus, Andronicus, Stratonicus, Callistonius, Aristonicus, Alaricus, Albericus, Rode-

\* *Imaus*.—See the word in the *Initial Vocabulary*.

† All words of this termination have the accent on the *i*, pronounced like the noun *eye*.

ricus, Rudericus, Romericus, Hunnericus, Victoricus, Amatricus, Henricus, Theodoricus, Ludovicus, Grenovicus, Varvicus.

*Accent the Antepenultimate.*

Thebäicus, Phocäicus, Chaldäicus, Bardäicus, Judäicus, Achäicus, Lechäicus, Panchäicus, Thermäicus, Näicus, Panathenaicus, Cyrenaicus, Arabicus, Dacicus, Samothracicus, Turcicus, Areadicus, Sotadicus, Threcidicus, Chalcidicus, Alabandicus, Judicus, Clondicus, Cornificus, Belgicus, Allobrogicus, Georgicus, Colchicus, Delphicus, Sapphicus, Parthicus, Scythicus, Pythicus, Stymphalicus, Pharsalicus, Thessalicus, Italicus, Attalicus, Gallicus, Sabellicus, Tarbellicus, Argolicus, Getulicus, Camicus, Ceramicus, Academicus, Græcanicus, Cocanicus, Tuscanicus, Æanicus, Hellanicus, Glanicus, Atellanicus, Amanicus, Romanicus, Germanicus, Hispanicus, Aquitanicus, Sequanicus, Pœnicus, Alemannicus, Britannicus, Laconicus, Leuconicus, Adonicus, Macedonicus, Sandonicus, Ionicus, Hermionicus, Babylonicus, Samonicus, Pannonicus, Hieronicus, Platonicus, Santonicus, Sophronicus, Teutonicus, Amazonicus, Hernicus, Liburnicus, Euböicus, Tröicus, Stöicus, Olympicus, Æthiopicus, Pindaricus, Balcaricus, Marmaricus, Bassaricus, Cimbricus, Andricus, Ibericus, Trietericus, Trevericus, Africus, Doricus, Pythagoricus, Leuctricus, Adgandestricus, Istricus, Isauricus, Centauricus, Bituricus, Illyricus, Syricus, Pagasicus, Moesicus, Marsicus, Persicus, Corsicus, Massicus, Issicus, Sabbaticus, Mithridaticus, Tegeaticus, Syriaticus, Asiaticus, Dalmaticus, Sarmaticus, Cibyricus, Rhæticus, Geticus, Gangeticus, Ægineticus, Rhoeticus, Creticus, Memphiticus, Sybariticus, Abderiticus, Celticus, Atlanticus, Garamanticus, Aleuticus, Ponticus, Scoticus, Mæoticus, Bœoticus, Heracleoticus, Mareoticus, Phthioticus, Niloticus, Epiroticus, Syrticus, Atticus, Alyatticus, Halyatticus, Mediastuticus.

OCUS UCUS YCUS

*Accent the Penultimate.*

Ophiucus, Inycus.

*Accent the Antepenultimate.*

Lauodocus, Amodocus, Amphilocus, Ibycus, Libycus, Besbycus, Autolycus, Amycus, Glanycus, Corycus.



## ADUS EDUS IDUS ODUS YDUS

*Accent the Penultimate.*

Lebedus, Congedus, Alfredus, Aluredus, Emodus, Andrø-dus.

*Accent the Antepenultimate.*

Adadus, Enceladus, Aradus, Antaradus, Aufidus, Algidus, Lepidus, Hesiodus, Commodus, Monodus, Lacydus, Polydus.

## ÆUS ŒUS

*Accent the Penultimate.*

Niobæus, Melibæus, and all words of this termination.

## EUS\*

*Accent the Penultimate.*

Lycambeus, Thisbeus, Bereniceus, Lyncæus (the brother of Idas), Simonideus, Euripideus, Pherecydeus, Piræus, Phegeus, Tegeus, Sigeus, Ennosigeus, Argeus, Baccheus, Motorcheus, Cepheus, Rhipheus, Alpheus, Orpheus (adjective), Erectheus, Prometheus (adjective), Cleantheus, Rhadamantheus, Erymantheus, Pantheus (adjective), Dædaleus, Sophocleus, Themistocleus, Eleus, Neleus (adjective), Oileus (adjective), Apelleus, Achilleus, Perilleus, Luculleus, Agylleus, Pimpleus, Ebuleus, Asculeus, Masculeus, Cadmeus, Aristophaneus, Cananeus, Œneus (adj. 3 syll.), Œneus (sub. 2 syll.), Idome-neus, Schœneus, Peneus, Phineus, Cydoneus, Androgeoneus,

\* It may be observed, that words of this termination are sometimes both substantives and adjectives. When they are substantives, they have the accent on the antepenultimate syllable, as *Ne'leus*, *Promé'theus*, *Sal-mo'neus*, &c.; and when adjectives on the penultimate, as *Nelé'us*, *Promethé'us*, *Salmoné'us*, &c. Thus, *Œneus*, a king of Calydonia, is pronounced in two syllables; the adjective *Œneus*, which is formed from it, is a trisyllable; and *Œnë'ius*, another formative of it, is a word of four syllables. But these words, when formed into the English adjectives, alter their termination with the accent on the penultimate:

With other notes than to th' *Orphëan* lyre. MILTON.

The tuneful tongue, the *Promethëan* band. AKENSIDE.

And sometimes on the antepenultimate, as

The sun, as from *Thyestian* banquet turn'd. MILTON.

Bioneus, Deucalionæus, Acrisionæus, Salmoneus (adjective), Maroneus, Antenoreus, Phoroneus (adjective), Thyoneus, Cyreneus, Epeus, Cyclopeus, Penelopeus, Phillipeus, Aganippeus, Menandrus (adjective), Nereus, Zagreus, Boreus, Hyperboreus, Polydoreus, Atreus (adjective), Centaureus, Nesseus, Cisseus, Ceteus, Rhœteus, Anteus, Abanteus, Phalanteus, Therodamanteus, Polydamanteus, Thoanteus, Hyanteus, Aconteus, Laomedonteus, Thermodonteus, Phaethonteus, Phlegethonteus, Oronteus, Thyesteus, Phryxæus.

*Accent the Antepenultimate.*

Gerionæus, Menœceus, Lynceus (adjective), Dorceus, Caduceus, Asclepiadeus, Paladeus, Sotadeus, Tydeus, Orpheus (substantive), Morpheus, Tyrrheus, Prometheus (substantive), Cretheus, Mnesitheus, Dositheus, Pentheus (substantive), Smintheus, Timotheus, Brotheus, Dorotheus, Menestheus, Eurystheus, Pitheus, Pytheus, Dædaleus, Ægialeus, Maleus, Tantalæus, Heracleus, Celeus, Eleleus, Neleus, Peleus, Nileus, Oileus (substantive), Demoleus, Romuleus, Pergameus, Euganeus, Melaneus, Herculeus, Cyaneus, Tyaneus, Ceneus, Dicaneus, Pheneus, Ceneus, Cupidineus, Apollineus, Enneus, Adoneus, Aridoneus, Gorgoneus, Deioneus, Ilioneus, Mimalloheus, Salmoneus (substantive), Acroneus, Phoroneus (substantive), Albuneus, Enipeus, Sinopeus, Hippeus, Aristippeus, Areus, Macareus, Tyndareus, Megareus (substantive), Caphareus (substantive), Briareus, Æsareus, Patareus, Cythereus, Phalereus, Nereus (substantive), Tereus, Adoreus, Mentoreus, Nestoreus, Atreus (substantive), Caucaseus, Pegaseus, Theseus, Perseus, Nictæus, Argenteus, Bronteus, Proteus, Agyæus.

AGUS EGUS IGUS OGUS

*Accent the Penultimate.*

Cethegus, Robigus, Rubigus.

*Accent the Antepenultimate.*

Ægophagus, Osphagus, Neomagus, Rothomagus, Niomagus, Noviomagus, Cæsaromagus, Sitomagus, Areopagus, Harpagus, Arviragus, Uragus, Astrologus.

## ACHUS OCHUS UCHUS YCHUS

*Accent the Penultimate.*

Daduchus, Ophiuchus.

*Accent the Antepenultimate.*

Telemachus, Daimachus, Dëimachus, Alcimachus, Callimachus, Lysimachus, Antimachus, Symmachus, Andromachus, Clitomachus, Aristomachus, Eurymachus, Inachus, Iamblichus, Demodochus, Xenodochus, Dëiochus, Antiochus, Dëilochus, Archilochus, Mnesilochus, Thersilochus, Orsilochus, Antilochus, Naulochus, Eurylochos, Agerochus, Monychus, Abronychus, Polyochus.

## APHUS EPHUS IPHUS OPHUS YPHUS

*Accent the Penultimate.*

Josephus, Seriphus.

*Accent the Antepenultimate.*

Ascalaphus, Epaphus, Palæpaphus, Anthropographus, Telephus, Absephus, Agastrophus, Sisypheus.

## ATHUS ÆTHUS ITHUS

*Accent the Penultimate.*

Simæthus.

*Accent the Antepenultimate.*

Archagathus, Amathus, Lapathus, Carpathus, Mychithus.

## AIUS

*Accent the Antepenultimate.*Caius, Laius, Graius.—See *Achaia*.

## ABIUS IBIUS OBIUS UBIUS YBIUS

*Accent the Antepenultimate.*

Fabius, Arabius, Bæbius, Vibius, Albius, Amobius, Macrobius, Androbis, Tobius, Virbius, Lesbius, Eubius, Danubius, Marrhubius, Talthybius, Polybius.

## CIUS

*Accent the Antepenultimate.*

Acacius, Ambracius, Acracius, Thracius, Athracius, Samo-

thracious, Lampsacius, Arsacius, Byzacius, Accius, Siccus, Decius, Thræcius, Cornificius, Cilicius, Numicius, Apicius, Sulpicius, Fabricius, Oricius, Cincius, Mincius, Marcius, Circius, Hircius, Roscius, Albucius, Lucius, Lycius, Bebrycius.

## DIUS

*Accent the Antepenultimate.*

Leccadius, Icadius, Arcadius, Palladius, Tenedius, Albidius, Didius, Thucydidius, Fidius, Aufidius, Eufidius, Ægidius, Nigidius, Obsidius, Gratidius, Brutidius, Helvidius, Ovidius, Rhodius, Clodius, Hannodius, Gordius, Claudius, Rudius, Lydius.

## EIUS \*

*Accent the Antepenultimate.*

Danëius, Cocceius, Lyrceius, Æacideius, Lelegius, Si-geius, Baccheius, Cepheius, Typhœcius, Cretheius, Pittheius, Saleius, Semeleius, Neleius, Stheneleius, Proculcius, Septimuleius, Canuleius, Venuleius, Apuleius, Egnatuleius, Sypyleius, Priameius, Cadmeius, Tyaneius, Æneius, Clymeneius, Ceneius, Autoneius, Schœneius, Lampeius, Rhodopeius, Dolopeius, Priapeius, Pompeius, Tarpeius, Cynareius, Cythereius, Nereius, Satureius, Vultureius, Cinyreius, Nyseius, Teius, Hecateius, Elateius, Rhœteius, Atteius, Minyeius.

## GIUS

*Accent the Antepenultimate.*

Valgius, Belgius, Catangius, Sergius, Asceburgius, Oxygius.

\* Almost all the words of this termination are adjectives, and in these the vowels *ei* form distinct syllables; the others, as *Cocceius*, *Saleius*, *Proculcius*, *Canuleius*, *Apuleius*, *Egnatuleius*, *Schœneius*, *Lampeius*, *Vultureius*, *Atteius*, and *Minyeius*, are substantives; and which, though sometimes pronounced with the *ei* forming a diphthong, and sounded like the noun *eye*, are more generally heard like the adjectives; so that the whole list may be fairly included under the same general rule, that of sounding the *e* separately, and the *i* like *y* consonant, as in the similar terminations in *eia* and *ia*. This is the more necessary in these words, as the accented *e* and the unaccented *i* are so much alike as to require the sound of the initial or consonant *y*, in order to prevent the hiatus, by giving a small diversity to the two vowels.—See *Achaia*.

## CHIU PHIU THIU

*Accent the Penultimate.*

Sperchius.

*Accent the Antepenultimate.*

Inachius, Bacchius, Dulichius, Telechius, Munychius, Hesy-  
chius, Tychius, Cyniphius, Alphius, Adelphius, Sisyphius,  
Einathius, Simæthius, Acithius, Melanthius, Erymanthius,  
Corinthius, Zerynthius, Tiryntius.

## ALIUS ÆLIUS ELIUS ILIUS ULIUS YLIUS

*Accent the Antepenultimate.*

Cebalius, Idalius, Acidalius, Palæphalius, Stymphalius, Mæ-  
nalius, Opalius, Thessalius, Castalius, Publius, Heraclius,\*  
Ælius, Cælius, Lælius, Delius, Melius, Cornelius, Cœlius,  
Clœlius, Aurelius, Nyctelius, Praxitellius, Abilius, Babilius,  
Carbilius, Orbilius, Acilius, Cæcilius, Lucilius, Ædilius, Vir-  
gilius, Æmilius, Manilius, Pompilius, Turpilius, Atilius, Basi-  
lius,† Cantilius, Quintilius, Hostilius, Attilius, Rutilius, Duilius,  
Sterquilus, Carvilius, Servilius, Callius, Trebellius, Cascellius,  
Gellius, Arellius, Vitellius, Tullius, Manlius, Tenolius, Nauplius,  
Daulius, Julius, Amulius, Pamphylius, Pylius.

## MIUS

*Accent the Antepenultimate.*

Samius, Ogmius, Isthmius, Decimius, Septimius, Rhemmius,  
Memmius, Mummius, Nomius, Bromius, Latmius, Posthu-  
mius.

## ANIUS ENIUS INIUS ENNIUS

*Accent the Antepenultimate.*

Anius, Libanius, Canius, Sicanus, Vulcanius, Ascanius, Dar-

\* Labbe places the accent of this word on the penultimate *i*, as in *Heraclitus* and *Heraclides*; but the Roman emperor of this name is so generally pronounced with the antepenultimate accent, that it would savour of pedantry to alter it. Nor do I understand the reasons on which Labbe founds his accentuation.

† This word, the learned contend, ought to have the accent on the penultimate; but that the learned frequently depart from this pronunciation, by placing the accent on the antepenultimate, may be seen, Rule 31, prefixed to the *Initial Vocabulary*.

danius, Clanius, Manius, Afranius, Granius, Ænius, Mænius, Genius, Borysthenius, Lenius, Valenius, Cyllenius, Olenius, Menius, Achæmenius, Armenius, Ismenius, Pœnius, Sirenius, Messenius, Dossenius, Polyxenus, Træzenius, Gabinius, Albinus, Licinius, Sicinius, Virginius, Trachinius, Minius, Salaminus, Flaminius, Etiminius, Arminius, Herminius, Caninius, Tetritinius, Asinius, Eleusinius, Vatinius, Flavinius, Tarquinius, Cilnius, Tolumnius, Annius, Fannius, Elannius, Ennius, Fescennius, Dossennius.

### ONIUS UNIUS YNIUS OIUS

*Accent the Antepenultimate.*

Aonius, Lycaonius, Chaonius, Machaonius, Amythaonius, Trebonius, Heliconius, Stiliconius, Asconius, Macedonius, Chalcodonius, Caledonius, Sidonius, Alchandonius, Mandonius, Dodonius, Cydonius, Calydonius, Mæonius, Pæonius, Agonius, Gorgonius, Læstrygonius, Lestrygonius, Trophonius, Sophonius, Marathionius, Sithonius, Erichthonius, Aphthonius, Arganthonius, Tithonius, Ionius, Œdipodionius, Echionius, Ixionius, Salonijs, Milonius, Apollonius, Babylonius, Æmonius, Lacedæmonius, Hæmonius, Palæmonius, Ammonius, Strymonius, Nonius, Memnonius, Agamemnonius, Cranonius, Vennonius, Junonius, Pomponius, Acronius, Sophronius, Scironius, Sempronius, Antronius, Æsonius, Ausonius, Latonius, Suetonius, Antonius, Bistonius, Plutonium, Favonius, Amazonius, Esernius, Calphurnius, Saturnius, Daunius, Junius, Neptunius, Gortynius, Typhöius, Achelöius, Minöius, Tröius.

### APIUS OPIUS IPIUS

*Accent the Antepenultimate.*

Agapius, Æsculapius, Æsapius, Messapius, Grampus, Procopius, Ænopius, Cecropius, Eutropius, Æsopius, Mopsopius, Gippius, Puppius, Caspius, Thespius, Cispus.

### ARIUS ERIUS IRIUS ORIOUS URIUS YRIUS

*Accent the Penultimate.*

Darius.

*Accent the Antepenultimate.*

Arius, Icarius, Tarcundarius, Ligarius, Sangarius, Corinthi-



arius, Larius, Marius, Hierosolymarius, Ænarius, Tænarius, Asinarius, Isinarius, Varius, Januarius, Aquarius, Februarius, Atuarius, Imbrius, Adrius, Evandrius, Laberius, Biberius, Tiberius, Celtiberius, Vinderius, Acherius, Valerius, Numerius, Hesperius, Agrius, Œagrius, Cenchrius, Rabirius, Podalirius, Sirius, Virius, Bosphorius, Elorius, Florius, Actorius, Anactorius, Sertorius, Caprius, Cyprius, Arrius, Feretrius, Œnotrius, Adgandestrius, Caystrius, Epidaurius. Curius, Mercurius, Durius, Furius, Palfurius, Thurius, Mamurius, Purius, Masurius, Spurius, Veturius, Asturius, Atabyrius, Scyrius, Porphyrius, Assyrius, Tyrius.

### ASIIUS ESIUS ISIIUS OSIUS USIIUS YSIUS

*Accent the Antepenultimate.*

Asius, Casius, Thasius, Jasius, Æsius, Acesius, Coracesius, Arcesius, Mendesius, Chesius, Ephesius, Milesius, Theumesius, Teumesius, Ænesius, Magnesius, Proconnesius, Chersonesius, Lyrnesius, Marpesius, Acasesius, Melitesius, Adylisius, Amisius, Artemisius, Simöisius, Charisius, Acrisius, Hortensius, Syracosius, Theodosius, Gnosius, Sosius, Mopsius, Casius, Thalassius, Lyrnessius, Cressius, Tartessius, Syracusius, Fusius, Agusius, Amathusius, Ophiusius, Ariusius, Volusius, Selinusius, Acherusius, Maurusius, Lysius, Elysium, Dionysius, Odrysium, Amphrysius, Othrysium.

### ATIIUS ETIIUS ITIIUS OTIIUS UTIIUS

*Accent the Penultimate.*

Xenophontius.

*Accent the Antepenultimate.*

Trebatius, Catius, Volcatius, Achatius, Latius, Cæsenatius, Egnatius, Gratius, Horatius, Tatius, Luctatius, Stadius, Actius, Vectius, Quinctius, Aëtius, Ætius, Panætius, Prætius, Cetius, Cæetius, Vegitius, Metius, Mœnetius, Lucretius, Helvetius, Saturnalitius, Floralitius, Compialitius, Domitius, Beritius, Neritius, Crassitius, Titius, Politius, Abundantius, Pæantius, Taulantius, Acamantius, Teuthrantius, Lactantius, Hyantius, Byzantius, Terentius, Cluentius, Maxentius, Mezentius, Quintius, Acontius, Vocontius, Laomedontius, Leontius, Pontius, Hellespontius, Acherontius, Bacupitius, Opuntius, Aruntius,

Mæotius, Thesprotius, Scaptius, Ægyptius, Martius, Laërtius, Propertius, Hirtius, Mavortius, Tiburtius, Curtius, Thestius, Themistius, Canistius, Sallustius, Crustius, Carystius, Hymettius, Bruttius, Abutius, Ebutius, Æbutius, Albutius, Acutius, Locutius, Stercutius, Mutius, Minutius, Pretutius, Clytius, Bavius, Flavius, Narvius, Evius, Mævius, Nævius, Ambivius, Livius, Milvius, Fulvius, Sylvius, Novius, Servius, Vesvius, Pacuvius, Vitruvius, Vesuvius, Axius, Naxius, Alexius, Ixius, Sabazius.

## ALUS CLUS ELUS ILUS OLUS ULUS YLUS

*Accent the Penultimate.*

Stymphalus, Sardanapalus, Androclus, Patroclus, Doryclus, Orbelus, Philomelus, Eumelus, Phasaëlus, Phaselus, Cyrsilus, Cimolus, Timolus, Tmolus, Mausolus, Pactolus, Ætolus, Atabulus, Praxibulus, Cleobulus, Critobulus, Acontobulus, Aristobulus, Eubulus, Thrasybulus, Getulus, Bargylus, Mas-sylus.

*Accent the Antepenultimate.*

Abalus, Heliogabalus, Corbalus, Bubalus, Cocalus, Dæ-dalus, Idalus, Acidalus, Megalus, Trachalus, Cephalus, Cynocephalus, Bucephalus, Anchialus, Mænalus, Hippalus, Harpa-lus, Bupalus, Hypalus, Thessalus, Italus, Tantalus, Crotalus, Ortalus, Attalus, Euryalus, Doryclus, Stiphelus, Sthenelus, Eutrapelus, Cypselus, Babilus, Diphilus, Antiphilus, Pam-philus, Theophilus, Damophilus, Tröilus, Zöilus, Chœrilus, Myrtilus, Ægobolus, Naubolus, Equicolus, Æolus, Laureolus, Anchemolus, Bibulus, Bibaculus, Cæculus, Græculus, Sicu-lus, Saticulus, Æquiculus, Paterculus, Acisculus, Regulus, Romulus, Venulus, Apulus, Salisubsulus, Vesulus, Catulus, Gætulus, Getulus, Opitulus, Lentulus, Rutulus, Æschylus, Deiphylus, Demylus, Deipylus, Sipylus, Empylus, Cratylus, Astylus.

## AMUS EMUS IMUS OMUS UMUS YMUS

*Accent the Penultimate.*

Callidemus, Charidemus, Pethodemus, Philodemus, Phano-demus, Clitodemus, Aristodemus, Polyphemus, Theotimus, Hermotimus, Aristotimus, Ithomus.



*Accent the Antepenultimate.*

Lygdamus, Archidamus, Agesidamus, Apusidamus, Anaxīdamus, Zeuxidamus, Androdamus, Xenodamus, Cogamus, Pergamus, Orchamus, Priamus, Cinnamus, Ceramus, Abdiramus, Pyramus, Anthemus, Telemus, Tlepolemus, Theopolemus, Neoptolemus, Phædimus, Abdalonimus, Zosimus, Maximus, Antidomus, Amphinomus, Nicodromus, Didymus, Dindymus, Helymus, Solymus, Cleonymus, Abdalonymus, Hieronymus, Euonymus, Æsymus.

## ANUS

*Accent the Penultimate.*

Artabanus, Cebanus, Thebanus, Albanus, Nerbanus, Verbanus, Labicanus, Gallicanus, Africanus, Sicanus, Vaticanus, Lavicanus, Vulcanus, Hyrcanus, Lucapus, Transpadanus, Pèdanus, Apidanus, Fundanus, Codanus, Eanus, Garganus, Murhanus, Baianus, Trajanus, Fabianus, Accianus, Priscianus, Roscianus, Lucianus, Seleucianus, Herodianus, Claudianus, Saturcianus, Sejanus, Carteianus, Ælianus, Afflianus, Lucilianus, Virgilianus, Petilianus, Quintilianus, Catullianus, Tertullianus, Julianus, Ammianus, Memmianus, Formianus, Diogenianus, Scandinianus, Papinianus, Valentinianus, Justinianus, Trophonianus, Othonianus, Pomponianus, Maronianus, Apronianus, Thyonianus, Trojanus, Ulpianus, Æsopianus, Apianus, Oppianus, Marianus, Adrianus, Hadrianus, Tiberianus, Valerianus, Papirianus, Vespasianus, Hortensianus, Theodosianus, Bassianus, Pelusianus, Diocletianus, Domitianus, Antianus, Scantianus, Terentianus, Quintianus, Sestianus, Augustianus, Sallustianus, Pretutianus, Sextianus, Flavianus, Bovianus, Pacuvianus, Alanus, Elanus, Silanus, Fregellanus, Atellanus, Regillanus, Lucullanus, Sullanus, Syllanus, Carseolanus, Pateolanus, Coriolanus, Ocrichianus, Æsculanus, Tusculanus, Carsulanus, Fassulanus, Querquetulanus, Amanus, Lemanus, Summanus, Romanus, Rhenanus, Amenanus, Pucinanus, Cinnanus, Campanus, Hispanus, Sacranus, Venafranus, Claranus, Ulubranus, Seranus, Lateranus, Coranus, Soranus, Serranus, Suburranus, Gauranus, Suburanus, Ancyranus, Cosanus, Sinuessanus, Syracusanus, Satanus, Laletanus, Tunetanus, Abretanus, Cretanus, Setabitanus, Gaditanus, Tringitanus, Caralitanus, Neapolitanus, Antipolitanus, Tomita-

nus, Taurominitanus, Sybaritanus, Lipasitanus, Abderitanus, Tritanus, Ancyritanus, Lucitanus, Pantanus, Nejentanus, Nomentanus, Beneventanus, Montanus, Spartanus, Pæstanus, Adelstanus, Tutanus, Sylvanus, Albinovanus, Adeantuanus, Mantuanus.

*Accent the Antepenultimate.*

Libanus, Clibanus, Antilibanus, Oxycanus, Eridanus, Rhodanus, Dardanus, Oceanus, Longimanus, Idumanus, Dripanus, Caranus, Adranus, Cœranus, Tritanus, Pantanus, Sequanus.

## ENUS

*Accent the Penultimate.*

Characenus, Lampsacenus, Astacenus, Picens, Damasce-nus, Suffenus, Alfenus, Alphenus, Tyrrhenus, Gabienus, Labienus, Avidenus, Amenus, Pupienus, Garienus, Cluvienus, Calenus, Galenus, Silenus, Pergamenus, Alexamenus, Ismenus, Thrasymentus, Trasymenus, Diopœnus, Capenus, Cebrenus, Fibrenus, Serenus, Palmyrenus, Amasenus, Tibisenus, Misenus, Evenus, Byzenus.

*Accent the Antepenultimate.*

Ambenus, Helenus, Olenus, Tissamenus, Dexamenus, Diadumenus, Clymenus, Periclymenus, Axenus, Callixenus, Philoxenus, Timoxenus, Aristoxenus.

## INUS YNUS

*Accent the Penultimate.*

Cytainus, Gabinus, Sabinus, Albinus, Sidicinus, Aricinus, Sicinus, Ticinus, Mancinus, Adminocinus, Carcinus, Coscinus, Marrucinus, Erycinus, Acadinus, Caudinus, Cytainus, Rufinus, Rheginus, Erginus, Opiturginus, Auginus, Hyginus, Pachinus, Echinus, Delphinus, Myrrhinus, Pothinus, Facelinus, Velinus, Stergilinus, Esquilinus, Æsquilinus, Caballinus, Marcellinus, Tigellinus, Sibyllinus, Agyllinus, Solinus, Capitulinus, Geminus,\* Maximinus, Crastuminus, Anagninus,

\* This is the name of a certain astrologer mentioned by Petavius, which Labbe says would be pronounced with the accent on the antepenultimate by those who are ignorant of Greek.

Signinus, Theoninus, Saloninus, Antoninus, Amiterninus, Saturninus, Priapinus, Salapinus, Lepinus, Alpinus, Inalipinus, Arpinus, Hirpinus, Crispinus, Rutupinus, Lagarinus, Charinus, Diocharinus, Nonacrinus, Fibrinus, Lucrinus, Leandrinus, Alexandrinus, Iberinus, Tiberinus, Transtiberinus, Amerinus, Æserinus, Quirinus, Censorinus, Assorinus, Favorinus, Phavorinus, Taurinus, Tigurinus, Thurinus, Semurinus, Cyrinus, Myrinus, Gelasinus, Exasinus, Acesinus, Halesinus, Telesinus, Nepesinus, Brundisinus, Nursinus, Narcissinus, Libyssinus, Fuscinus, Clusinus, Venusinus, Perusinus, Susinus, Ardeatinus, Reatinus, Antiatinus, Latinus, Collatinus, Cratinus, Soractinus, Aretinus, Arretinus, Setinus, Bantinus, Murgantinus, Phalantinus, Numantinus, Tridentinus, Ufentinus, Murgentinus, Salentinus, Pollentinus, Polentinus, Tarentinus, Terentinus, Surrentinus, Laurentinus, Aventinus, Truentinus, Leontinus, Pontinus, Metapontinus, Saguntinus, Martinus, Mamertinus, Tiburtinus, Crastinus, Palæstinus, Prænestinus, Atestinus, Vestinus, Augustinus, Justinus, Lavinus, Patavinus, Acuinus, Elvinus, Corvinus, Lanuvinus, Vesuvinus, Euxinus, Acindynus.

*Accent the Antepenultimate.*

Phainus, Acinus, Alcinus, Fucinus, Æacidinus, Cyteïnus, Barchinus, Morinus,\* Myrrhinus, Terminus, Ruminus, Earinus, Asinus, Apsinus, Myrsinus, Pometinus, Agrantinus, Acindynus.

ONUS UNUS YNUS

*Accent the Penultimate.*

Drachonus, Onochonus, Ithonus, Tithonus, Myronus, Neptunus, Portunus, Tutunus, Bithynus.

*Accent the Antepenultimate.*

Exagonus, Hexagonus, Telegonus, Epigonus, Erigonus,

\* The singular of *Morini*. See the word.

As the *i* in the foregoing selection has the accent on it, it ought to be pronounced like the noun *eye*; while the unaccented *i* in this selection should be pronounced like *e*. See Rule 4th prefixed to the *Initial Vocabulary*.

Tesigonus, Antigonus, Laogonus, Chrysogonus, Nebrophonus,  
Aponus, Carantonus, Santonus, Aristonus, Dercynus.

## OUS

*Accent the Penultimate.*

Aoüs, Laoüs, Sardoüs, Eoüs, Geloüs, Acheloüs, Inoüs, Mi-  
noüs, Naupactoüs, Arctoüs, Myrtoüs.

*Accent the Antepenultimate.*

Hydrochoüs, Aleathoüs, Pirithoüs, Nausithoüs, Alcinoüs,  
Sphinoüs, Antinoüs.

## APUS EPUS OPUS

*Accent the Penultimate.*

Priapus, Anapus, Æsapus, Messapus, Athepus, Æsepus,  
Euripus, Lycopus, Melanopus, Canopus, Inopus, Paropus,  
Oropus, Europus, Asopus, Æsopus, Crotopus.

*Accent the Antepenultimate.*

Sarapus, Astapus, Œdipus, Agriopus, Æropus.

## ARUS ERUS IRUS ORUS URUS YRUS

*Accent the Penultimate.*

Cimarus, Æsarus, Iberus, Doberus, Homerus, Severus,  
Noverus, Meleagrus, Œagrus, Cynægirus, Camirus, Epirus,  
Achedorus, Artemidorus, Isidorus, Dionysidorus, Theodorus,  
Pythodorus, Diodorus, Tryphiodorus, Heliodorus, Asclepi-  
odorus, Athesiodorus, Cassiodorus, Apollodorus, Demodorus,  
Hermodorus, Xenodorus, Metrodorus, Polydorus, Alorus,  
Elorus, Helorus, Pelorus, Ægimorus, Assorus, Cytorus, Epi-  
curus, Palinurus, Arcturus.

*Accent the Antepenultimate.*

Abarus, Imbarus, Hypobarus, Icarus, Pandarus, Pindarus,  
Tyndarus, Tearus, Farfarus, Agarus, Abgarus, Gargarus,  
Opharus, Cantharus, Obiarus, Uliarus, Silarus, Cyllarus,  
Tamarus, Absimarus, Comarus, Vindomarus, Tomarus,  
Ismarus, Ocinarus, Pinarus, Cinnarus, Absarus, Bassarus,  
Deiotarus, Tartarus, Eleazarus, Artabrus, Balacrus, Charadrus,

Cerberus, Bellerus, Mermerus, Termerus, Hesperus, Craterus, Icterus, Anigrus, Glaphirus, Deborus, Pacorus, Stesichorus, Gorgophorus, Telesporus, Bosphorus, Phosphorus, Heptaporus, Euporus, Anxurus, Deipyrus, Zopyrus, Leucosyrus, Satyrus, Tityrus.

## ASUS ESUS ISUS OSUS USUS YSUS

*Accent the Penultimate.*

Parnasus, Galesus, Halesus, Volesus, Termesus, Theumesus, Teumesus, Alopeconnesus, Proconnesus, Arconnesus, Elaphonnesus, Demonesus, Cherronesus, Chersonesus, Arctennesus, Myonnesus, Halonesus, Cephalonesus, Peloponnesus, Cromyonesus, Lyrnesus, Marpesus, Titaresus, Alisus, Paradisus, Amisus, Paropamisus, Crinismus, Amnisus, Berosus, Agrosus, Ebusus, Amphrysus.

*Accent the Antepenultimate.*

Oribasus, Bubasus, Caucasus, Pedasus, Agasus, Pegasus, Tamasus, Harpasus, Imbrasus, Cerasus, Doryasus, Vogesus, Vologesus, Ephesus, Anisus, Genusus, Ambrysus.

## ATUS ETUS ITUS OTUS UTUS YTUS

*Accent the Penultimate.*

Rubicatus, Bæticatus, Abradatus, Ambigatus, Viriatus, Elatus, Pilatus, Catugnatus, Cincinnatus, Odenatus, Leonatus, Aratus, Pytharatus, Demaratus, Acratus, Ceratus, Sceleratus, Serratus, Dentatus, Duatus, Torquatus, Februatus, Achetus, Polycletus, Ægletus, Miletus, Admetus, Tremetus, Diognetus, Dyscinetus, Capetus, Agapetus, Iapetus, Acretus, Oretus, Hermaphroditus, Epaphroditus, Heraclitus, Munitus, Agapitus, Cerritus, Bituitus, Polygnotus, Azotus, Acutus, Stercutus, Cornutus, Cocytus, Berytus.

*Accent the Antepenultimate.*

Deodatus, Palæphates, Inatus, Acratus, Dinocratus, Echestratus,\* Amestratus, Menestratus, Amphistratus, Callistratus, Damasistratus, Erasistratus, Agesistratus, Hegesistratus, Pisi-

\* All words ending in *stratus* have the accent on the antepenultimate syllable.

stratus, Sosistratus, Lysistratus, Nicostratus, Cleostratus, Damostratus, Demonstratus, Sostratus, Philostratus, Dinostratus, Herostratus, Eratostratus, Polystratus, Acrotatus, Täygetus, Demænetus, Iapetus, Tacitus, Iphitus, Onomacritus, Agoracritus, Onesicritus, Cleocritus, Damocritus, Democritus, Aristocritus, Antidotus, Theodotus, Xenodotus, Herodotus, Cephisodotus, Libanotus, Leuconotus, Euronotus, Agesimbrotus, Stesimbrotus, Theombrotus, Cleombrotus, Hippolytus, Anytus, Epytus, Eurytus.

AVUS EVUS IVUS UUS XUS YUS ZUS XYS U

*Accent the Penultimate.*

Agavus, Timavus, Saravus, Batavus,\* Versevus, Süevus, Gradivus, Argivus, Briaxus, Oaxus, Araxus, Eudoxus, Trapezus, Charaxys.

*Accent the Antepenultimate.*

Batavus, Inuus, Fatuus, Tityus, Diascoridu.

DAX LAX NAX RIX DOX ROX

*Accent the Penultimate.*

Ambrodax, Demonax, Hipponax.

*Accent the Antepenultimate.*

Arctophylax, Hegesianax, Hermesianax, Lysianax, Astyanax, Agonax, Hierax, Cætobrix, Eporedorix, Deudorix, Ambiorix, Dumnorix, Adiatrix, Orgetorix, Biturix, Cappadox, Allobrox.

\* This word is pronounced with the accent either on the penultimate or antepenultimate syllable: the former, however, is the most general, especially among the poets.

**RULES**  
**FOR THE**  
**PRONUNCIATION**  
**OF**  
**SCRIPTURE PROPER NAMES.**





## ADVERTISEMENT.

THE true pronounciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clue to guide us out of the labyrinth. But even here we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronounciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise; but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound

of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector do not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin Names.

# RULES

## FOR PRONOUNCING

### SCRIPTURE PROPER NAMES.

1. IN the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on it, they have their long open sound, as *Na'bal*, *Je'hu*, *Si'rach*, *Go'shen*, and *Tu'bal*. (See Rule 1st prefixed to the Greek and Latin Proper Names.)

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam'u-el*, *Lem'u-el*, *Sim'e-on*, *Sol'o-mon*, *Suc'coth*, *Syn'a-gogue*. (See Rule 2d prefixed to the Greek and Latin Proper Names.) I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like the *ee* in *seen*; the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A'i*, *A-ris'a-i*. (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

4. Every unaccented *i* ending a syllable, not final, is pronounced like *e*, as *A'ri-el*, *Ab'di-el*; pronounced *A're-el*,

*Ab'de-el.* (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily*, they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai'ah*, Βαναία; *Hu'shai*, Ξεσι; *Hu'rai*, Ουρι, &c.; and that when they are pronounced in two syllables, as *Sham'ma-i*, *Shash'a-i*, *Ber-a-i'ah*, it is because the Greek words by which they are translated, as Σαμαί, Σεσις, Βεραία, make two syllables of these vowels. Mr. Oliver has not always attended to this distinction: he makes *Sin'a-i* three syllables, though the Greeks made it but two in Σινᾱ. That accurate prosodist Labbe, indeed, makes it a trisyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim'e-i*; but this is so contrary to the best usage, that it amounts to a proof that it ought to be pronounced in two syllables, with the first *i* long, as in *Shi-nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, Græcised by Ἰσαίας, are always pronounced as a diphthong, or, at least, with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊφας; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage.

The only point necessary to be observed in the sound of this diphthong is, the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay* without the accent, as in *holyday*, *roundelay*, *galloway*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ch* is pronounced like *k*, as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim*, and *Rachel*, seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English words, *cheer*, *child*, *riches*, &c. (See Rule 12 prefixed to the Greek and Latin Proper Names.) The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c., pronounced *Jellius*, *Jippius*, &c.; and in the first, it is hard; as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, *Megiddo*, *Megiddon*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew, but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the letter *c* from sliding into *s* before *e* and *i*, in the same manner as in

the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cittern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Igeabarim*, *Igeal*, *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Philistins*, *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open, as *Colhozeh*, *Shiloh*, &c. pronounced *Colhozee*, *Shilo*, &c. (See Rule 7 prefixed to the Greek and Latin Proper Names.) The diphthong *ei* is always pronounced like *ee*: thus *Sa-mei'us* is pronounced as if written *Sa-mee'us*. But if the accent be on the *ah*, then the *a* ought to be pronounced like the *a* in *father*; as *Tah'e-ra*, *Tah'pe-nes*, &c.

10. It may be remarked, that there are several Hebrew proper names which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew-Greek words than preserving the *c* and *g* hard.

*Rules for ascertaining the English Quantity of the Vowels  
in Hebrew Proper Names.*

11. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. (See Rule 18 prefixed to the Greek and Latin Proper Names :) and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah*, and not *Kor'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*.

12. In the same manner, when the accent is on the antepenultimate syllable, whether the vowel end the syllable, or be followed by two consonants, the vowel is always short, except followed by two vowels, as in Greek and Latin proper names. (See Rule prefixed to these names, Nos. 18, 19, 20, &c.) Thus *Jehosaphat* has the accent on the antepenultimate syllable, according to Greek accentuation by quantity, (see Introduction to this work) and this syllable, according to the clearest analogy of English pronunciation, is short, as if spelt *Je-hos'a-phat*. The secondary accent has the same shortening power in *Othonias*, where the primary accent is on the third, and the secondary on the first syllable, as if spelt *Oth-o-ni'as*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty; and which, for want of this guide, are differently



marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in *Principles of English Pronunciation* prefixed to the *Critical Pronouncing Dictionary*, Nos. 547, 530, &c.

*Rules for placing the Accent on Hebrew Proper Names.*

13. With respect to the *accent* of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I do not mean, however, that every Hebrew word which is Græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation: for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Αἰδιήλ and Ἰσραήλ, *Abdiel* and *Israel*, have the accent on that syllable. It may be said, that this accent on the last syllable is the grave, which, when on the last word of a sentence, or succeeded by an enclitic, was changed into an acute. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c., though the final syllable of the Greek words Σωκράτης, Σωσθίνης, &c., is long, and the Greek accent on the penultimate. (See *Introduction* prefixed to the *Rules for pronouncing Greek and Latin Proper Names*.) It is this general prevalence of accenting according to the Latin analogy that has induced me, when the Hebrew word has been Græcised in the same number of syllables, to prefer the Latin

accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek *Καθιά*, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is Græcised into *Χασεβά*. But when the Hebrew and Greek word does not contain the same number of syllables, as *Mes'o-bah*, *Μεσώβα*, *Id'u-el*, *Ιδουελ* it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from *Μαρδοχάιος*.

14. As we never accent a proper name from the Greek on the last syllable, (not because the Greeks did not accent the last syllable, for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody:) so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gede'rah* I have placed the accent on the penultimate, because it is Græcised by *Γάδηρα*, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. (See this farther exemplified, Rule 18, prefixed to the Greek and Latin Proper Names, and Introduction near the end.) Thus, though it may seem at first sight absurd to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvi-

ous one is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the analogies of our own language are so little understood, and the Greek and Latin languages are so justly admired, even the appearance of being acquainted with them will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c., as *Ισραήλ*, *Αβδὴλ*, *Βελιάλ*, &c. τ. λ.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says we must pronounce it in this manner, if we wish to pronounce it like the French with the *os rotundum et facundum*: and, indeed, if the *i* were to be pronounced in the French manner like *e*, placing the accent on the first syllable seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, “the Greeks, but not the French, pronounce *ore rotundo*,” for though the Greeks might place the accent on the *i* in *Μεσσίας*, yet as they certainly pronounced this vowel as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound

of the English *i* with the accent on it which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables, as *Eph'ra-im* and *Miz'ra-im* have the accent on the antepenultimate; but *Ho-ro-na'im*, *Ram-a-tha'im*, &c., on the penultimate syllable. This is a general rule; but if the Greek word have the penultimate long, the accent ought to be on that syllable, as *Phar-va'im*, *Φαργίμ*, &c.

17. *Kemuel*, *Jemuel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek words into which they are translated, ought to have the accent on the penultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation, and show the true analogy of the accentuation of our own language.

18. Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent, and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling their pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and force us to pronounce according to

the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction which a knowledge of languages gives them above the vulgar, and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between this ancient language and our own; to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμμανυήλ, Σαμυήλ, Λεμυήλ; but *Elishua*, *Esdrelon*, *Gederah*, may have the accent on the penultimate, because the Greek words into which they are translated, Ελισυα, Εσδρηλων, Γάδρηα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must intreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

# PRONUNCIATION

OF

## SCRIPTURE PROPER NAMES.

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### INITIAL VOCABULARY.

\* \* \* When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *As'e-fa* is the true pronunciation of the preceding word *Ac'i'-pha*: and so of the rest.

\* \* \* The figures annexed to the words refer to the rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (5) after *A-bis'sa-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai*: and so of the rest.

\* \* \* For the quantity of the vowels indicated by the syllabication, see Nos. 18 and 19 of the Rules for Greek and Latin Proper Names.

AB	AB	AB
A'A-LAR	Ab'a-cue	Ab-a-di'as (15)
* A'a-ron (5)	Ab'a-dah	A-bag'tha
Ab	A-bad'don	A'bal

\* *Aaron*.—This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron*. Milton uniformly gives it this syllabication and accent:

Till by two brethren (those two brethren call  
Moses and *Aaron*) sent from God to claim  
His people from inthralment.—*Par. Lost*, b. xii. v. 170.

Ab'a-na (9)	A-bi'dah (9)	Ab'i-shur
* Ab'a-rim	Ab'i-dan	Ab'i-sum
Ab'a-ron	A'bi-el (4) (12)	Ab'i-tal
Ab'ba (9)	A-bi-e'zer (12)	Ab'i-tub
Ab'da	A-bi-ez'rite	A-bi'ud
Ab'di (3)	Ab'i-gail	Ab'ner
Ab-di'as (15)	<i>Ab'i-gal</i>	† A'bram, or
Ab'di-el (4) (13)	Ab-i-ha'il	A'bra-ham
Ab'don	A-bi'hu	Ab'sa-lom
A-bed'ne-go	A-bi'hud	A-bu'bus
A'bel (1)	A-bi'jah (9)	Ac'cad
A'bel Beth-ma'a-cah	A-bi'jam	Ac'a-ron
A'bel Ma'im	Ab-i-le'ne	Ac'a-tan
A'bel Me-ho'lath	A-bim'a-el (13)	Ac'ca-ron
A'bel Mis'ra-im (16)	A-bim'e-lech (6)	Ac'cho (6)
A'bel Shit'tim	A-bin'a-dab	Ac'cos
Ab'e-san (11)	A-bin'o-am	Ac'coz
Ab'e-sar (13)	A-bi'ram	A-cel'da-ma (10)
A'bez	A-bi'rom	<i>A-sel'da-ma</i>
Ab'ga-rus (12)	A-bis'a-i (5)	A'chab (6)
A'bi (3)	Ab-i-se'i	A'chad
A-bi'a, or A-bi'ah	Ab'i-shag	A-cha'i-a (5)
A-bi-al'bon (12)	A-bish'a-i (5)	A-cha'i-chus
A-bi'a-saph	A-bish'a-har	A'chan (6)
A-bi'a-thar	A-bish'a-lom	A'char
A'bib	A-bish'u-a (13)	A'chaz (6)

\* *Abarim*.—This and some other words are decided in their accentuation by Milton in the following verses:

From Aroar to Nebo, and the wild  
Of southmost *Abarim* in Hesebon,  
And Horonaim, Seon's realm, beyond  
The flow'ry dale of Sibma clad with vines,  
And Eleälé to th' Asphaltic pool. *Par. Lost*, b. i. v. 407.

..... Yet his temple high  
Rear'd in Azotus, dreaded through the coast  
Of Palestine, in Gath and Ascalon,  
And *Accaron* and Gaza's frontier bounds. *Ib.* 463.

† *Abram*; or *Abraham*.—The first name of two syllables was the patriarch's original name, but God increased it to the second, of three



Ach'bor	A'dah	Ad'la-i (5)
A-chi-ach'a-rus	Ad-a-i'ah (9) (15)	Ad'mah
A'chim (6)	Ad-a-li'a (15)	Ad'ma-tha
A-chim'e-lech (6)	Ad'am	Ad'na (9)
A'chi-or	Ad'a-ma, or	Ad'nah (9)
A-chi'ram	Ad'a-mah	* Ad'o-nai (5)
A'chish	Ad'a-mi (3)	Ad-o-ni'as (15)
Ach'i-tob, or	Ad'a-mi Ne'keb	A-do-ni-be'zek
Ach'i-tub	A'dar (1)	Ad-o-ni'jah (15)
A-chit'o-phel	Ad'a-sa (9)	A-don'i-kam
<i>A-kit'o-fel</i>	Ad'a-tha (9)	A-don-i'ram
Ach'me-tha	Ad'be-el (13)	A-don-i-ze'dek
A'chor	Ad'dan	A-do'ra (9)
Ach'sa (9)	Ad'dar	Ad-o-ra'im (16)
Ach'shaph	Ad'di (3)	A-do'ram
Ach'zib (6)	Ad'din	A-dram'e-lech
Ac'i-pha	Ad'do	A'dri-a (2) (9) (12)
<i>As'e-fa</i> (7)	Ad'dus	A'dri-el (13)
Ac'i-tho	A'der (1)	A-du'el (13)
A-cu'a (13)	Ad'i-da	A-dul'lam
A'cub (11)	A'di-el (13)	A-dum'mim
A'da	A'din	A-e-di'as (15)
A'dad	Ad'i-na (9)	Æ'gypt
Ad'a-da, or	Ad'i-no	Æ-ne'as.—Virgil.
Ad'a-dah (9)	Ad'i-nus	Æ-ne-as.—Acts 9.
Ad-ad-e'zer	Ad'i-tha (9)	Æ'non
Ad-ad-rim'mon	Ad-i-tha'im (16)	Æ'nos

syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *h* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

\* *Adonai*.—Labbe, says his editor, makes this a word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadaï*, *Sinaï*, *Tolmaï*, &c. and at the same time make two syllables of the diphthong in *Casleu*, which are commonly united into one? In this, says he, he is inconsistent with himself.—See *Sinai*.

Ag'a-ba	A-hi'ram	Al'a-meth
Ag'a-bus	A-hi'ram-ites (8)	Al'a-moth
A'gag (1) (11)	A-his'a-mach (6)	Al'ci-mus
A'gag-ite	A-hish'a-hur	Al'e-ma
A'gar	A-hi'sham	A-le'meth
Ag-a-renes'	A-hi'shar	Al-ex-an'dri-a
Ag'e-e (7)	A-hi'tob	Al-ex-an'dri-on
Ag-ge'us (7)	A-hit'o-phel	Al-le-lu'jah
Ag-noth-ta'bor	A-hi'tub	<i>Al-le-lu'yah</i> (5)
A'gur	A-hi'ud	A-li'ah
A'hab	Ah'lal	A-li'an
A-har'ah (9)	Ah'lai (5)	Al'lom
A-har'al	A-ho'e, or A-ho'ah	Al'lon Bac'huth
A-has'a-i (5)	A-ho'ite (8)	Al-mo'dad
A-has-u-e'rus	A-ho'lah	Al'mon Dib-la-
A-ha'va	A-hol'ba	tha'im (15)
A'haz	A-hol'bah	Al'na-than
A-haz'a-i (5)	A-ho'li-ab	A'loth
A-ha-zi'ah (15)	A-hol'i-bah (9)	Al'pha
Ah'ban	A-ho-lib'a-mah	Al-phe'us
A'her	A-hu'ma-i (5)	Al-ta-ne'us
A'hi (3)	A-hu'zam	Al-tas'chith (6)
A-hi'ah	A-huz'zah	Al'te-kon
A-hi'am	A'i (3)	Al'vah, or Al'van
A-hi-e'zer	A-i'ah (15)	A'lush
A-hi'hud	A-i'ath	A'mad
A-hi'jah	A-i'ja	A-mad'a-tha
A-hi'kam	A-i'jah	A-mad'a-thus
A-bi'lud	Ai'ja-lon	A'mal
A-him'a-az	<i>Ad'ja-lon</i>	A-mal'da
A-hi'man	Aij'e-leth Sha'har	Am'a-lek
A-him'e-lech	<i>Ad'je-leth</i>	Am'a-lek-ites (8)
<i>A-him'e-lek</i>	A'in (5)	A'man
A-hi'moth	A-i'oth	Am'a-na
A-hin'a-dab	A-i'rus	Am-a-ri'ah (15)
A-hin'o-am	Ak'kub	A-ma'sa
A-hu'o	Ak-rab'bim	A-mas'a-i (5)
A-hi'ra (9)	A-lam'e-lech (6)	Am-a-shi'ah (15)

Am-a-the'is	Am'zi (3)	An'na-as
Am'a-this	A'nab	An'nas
Am-a-zi'ah	An'a-el (11)	An-nu'us (13)
* A'men'	A'nah	A'nus
A'mi (3)	An-a-ha'rath	An-ti-lib'a-nus
A-min'a-dab	An-a-i'ah (5) (15)	An'ti-och (6)
A-mit'tai (5)	A'nak	An-ti'o-chis
A-miz'a-bad	An'a-kims	An-ti'o-chus
Am'mah	An'a-mim	An'ti-pas
Am-mad'a-tha	A-nam'e-lech (6)	An-tip'a-tris
Am'mi (3)	A'nan	An'ti-pha
Am-mid'i-oi (4)	An-a'ni	An-to'ni-a
Am'mi-el (4)	An-a-ni'ah (15)	An-to-thi'jah (15)
Am-mi'hud	An-a-ni'as	An'toth-ite (8)
Am-i-shad'da-i (5)	A-nan'i-el (13)	A'nub
Am'mon	A'nath	Ap-a-me'a
Am'mon-ites	† A-nath'e-ma	Aph-a-ra'im (16)
Am'non	An'a-thoth	A-phar'sath-chites
A'mok	An'drew	A-phar'sites (8)
A'mon	A'nem, or A'nen	A'phek
Am'o-rites (8)	A'ner	A-phe'kah
A'mos	A'nes	A-pher'e-ma
Am'pli-as	A'neth	A-pher'ra
Am'ram	An'a-thoth-ite (8)	A-phi'ah (15)
Am'ram-ites (8)	A'ni-am	Aph'rah
Am'ran	A'nim	Aph'ses
Am'ra-phel	An'na (9)	A-poc'a-lypse

\* *Amen*.—The only simple word in the language which has necessarily two successive accents. See *Critical Pronouncing Dictionary* under the word.

† *Anathema*.—Those who are not acquainted with the profound researches of verbal critics would be astonished to observe what waste of learning has been bestowed on this word by Labbe, in order to show that it ought to be accented on the antepenultimate syllable. This pronunciation has been adopted by English scholars; though some divines have been heard from the pulpit to give it the penultimate accent, which so readily unites it in a trochaic pronunciation with *Maranatha*, in the first Epistle of St. Paul to the Corinthians: "If any man love not the Lord Jesus Christ, let him be *Anathema maranatha*."

A-poc'ry-pha	Ar'a-dus	Ar-chip'pus
A-pol'ios	A'rah (1)	Arch'ites (8)
A-poi'ly-on	A'ram	Ard
<i>A-pol'yon</i>	A'ran	Ar'dath
Ap'pa-im (15)	Ar'a-rat	Ard'ites (8)
Ap'phi-a (3)	A-rau'nah	Ar'don
<i>Aph'e-a</i>	Ar'ba, or Ar'bah	A-re'li (3)
Ap'phus	Ar'bal	A-re'lites
<i>Aph'us</i>	Ar-bat'tis	A-re-op'a-gite (8)
Aq'ui-la	Ar-be'la, <i>in Syria.</i>	* A-re-op'a-gus
Ar	Ar-bel'la	A'res
A'ra	Ar'bite (8)	Ar-e'tas
A'rab	Ar-bo'nai (5)	A-re'us
Ar'a-bah	Ar-che-la'us	Ar'gob
Ar-a-bat'ti-ne	Ar-ches'tra-tus	Ar'gol
A-ra'bi-a	Ar'che-vites (8)	A-rid'a-i (5)
A'rad	Ar'chi (3)	A-rid'a-tha
A'rad-ite (8)	Ar-chi-at'a-roth	A-ri'eh (9)

\* *Areopagus*.—There is a strong propensity in English readers of the New Testament to pronounce this word with the accent on the penultimate syllable, and even some foreign scholars have contended that it ought to be so pronounced, from its derivation from *Ἄγρις παγῶν*, the Doric dialect for *πηγῶν*, the fountain of Mars, which was on a hill in Athens, rather than from *Ἄγρις πάγος*, the hill of Mars. But Labbe very justly despises this derivation, and says, that of all the ancient writers none have said that the *Areopagus* was derived from a fountain, or from a country near to a fountain; but all have confessed that it came from a hill, or the summit of a rock, on which this famous court of judicature was built. Vossius tells us, that St. Augustine, *De Civ. Dei*, l. x. cap. 10, calls this word *pagum Martis*, the Village of Mars, and that he fell into this error because the Latin word *pagus* signifies a village or street; but, says he, the Greek word signifies a hill, which perhaps, was so called from *παγὰ* or *πηγὴ*, (that is, fountain,) because fountains usually take their rise on hills. Wrong, however, as this derivation may be, he tells us it is adopted by no less scholars than Beza, Budæus, and Sigonius. And this may show us the uncertainty of etymology in language, and the security of general usage; but in the present case, both etymology and usage conspire to place the accent on the antepenultimate syllable. Agreeably to this usage, we find the prologue to a play observe, that,

The critics are assembled in the pit,  
And form an *Areopagus* of wit.

A'ri-el (4) (12)	As-a-i'ah (5) (15)	Ash'pe-naz
Ar-i-ma-the'a	As'a-na	Ash'ri-el (13)
A'ri-och (4)	A'saph	Ash'ta-roth
A-ris'a-i (5)	As'a-phar	Ash'te-moth
Ar-is-to-bu'lus	As'a-ra	Ash'ta-roth-ites (8)
Ark'ites	A-sar'e-el (13)	A-shu'ath
Ar-mad-ged'don	As-a-re'lah	Ash'ur
Ar-mi-shad'a-i	As-baz'a-reth	A-shu'rim (13)
Ar'mon	As'ca-lon	Ash'ur-ites (8)
Ar'nan	A-se'as	A'si-a
Ar'ne-pher	As-e-bi'a	As-i-bi'as (15)
Ar'non	A-seb-e-bi'a (15)	A'si-el (13)
A'rod	As'e-nath	As'i-pha
Ar'o-di (3)	A'ser	As'ke-lon
Ar'o-er	A-se'rar	* As'ma-dai (5)
A'rom	Ash-a-bi'ah (15)	As'ma-veth
Ar'pad, or Ar'phad	A'shan	As-mo-de'us
Ar'sa-ces	Ash'be-a	As-mo-ne'ans
Ar-phax'ad	Ash'bel	As'nah
Ar'te-mas	Ash'bel-ites (8)	As-nap'per
Ar'vad	Ash'dod	A-so'chis (6)
Ar'vad-ites (8)	Ash'doth-ites (8)	A'som
Ar'u-both	Ash'doth Pis'gah	As'pa-tha
A-ru'mah (13)	A'she-an	As'phar
Ar'za	Ash'er	As-phar'a-sus
A'sa	Ash'i-math	As'ri-el (13)
As-a-di'as	Ash'ke-naz	As-sa-bi'as (15)
As'a-el (13)	Ash'nah	As-sal'i-moth
As'a-hel	A'shon	As-sa-ni'as (15)

\* *Asmadai*.—Mr. Oliver has not inserted this word, but we have it in Milton:

..... On each wing  
Uriel and Raphaël his vaunting foe,  
Though huge, and in a rock of diamond arm'd,  
Vanquish'd, Adramelech and *Asmadai*.

*Par. Lost*, b. vi. v. 365.

Whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in *daily*.—See Rule 5, and the words *Sinai* and *Adonai*.

As-si-de'ans (13)	At-thar'a-tes	Az'buk
As'sir	A'va	A-ze'kah (9)
As'sos	Av'a-ran	A'zel
As'ta-roth	A'ven	A'zem
Ash'ta-roth	Au'gi-a (4)	Az-e-phu'rith
As-tar'te	A'vim	A'zer
As'tath	A'vims	A-ze'tas
A-sup'pim	A'vites (8)	Az'gad
A-syn'cri-tus	A'vith	A-zi'a (15)
A'tad	Au-ra-ni'tis	A-zi'e-i
At'a-rah	Au-ra'nus	A'zi-el (13)
A-tar'ga-tis	Au-te'us	A-zi'za
At'a-roth	Az-a-e'lus	Az'ma-veth
A'ter	A'zah	Az'mon
At-e-re-zi'as (15)	A'zal	Az'noth Ta'bor
A'thack	Az-a-li'ah (15)	A'zor
Ath-a-i'ah (15)	Az-a-ni'ah (15)	A-zo'tus
Ath-a-li'ah (15)	A-za'phi-on	Az'ri-el (13)
Ath-a-ri'as (15)	Az'a-ra	Az'ri-kam
Ath-e-no'bi-us	A-za're-el	A-zu'bah
Ath'ens	Az-a-ri'ah (15)	A'zur
Ath'lai (5)	Az-a-ri'as (15)	Az'u-ran
At'roth	A'zaz	Az'y-mites
At'tai (5)	* A-za'zel	Az'zah
At-ta-li'a (15)	Az-a-zi'ah (15)	Az'zan
At'ta-lus	Az-baz'a-reth	Az'zur

\* *Azazel*.—This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable:

..... that proud honour claim'd  
*Azazel* as his right; a cherub tall.

*Par. Lost*, b. i. v. 534.

## BA

## BA

## BE

**BA'AL**, or Bel

Ba'al-ah

Ba'al-ath

Ba'al-ath Be'er

Ba'al Be'rith

Ba'al-le

Ba'al Gad'

Ba'al Ham'on

Ba'al Han'an

Ba'al Ha'zor

Ba'al Her'non

Ba'al-i (3)

Ba'al-im.—*Milton.*

Ba'al-is

Ba'al Me'on

Ba'al Pe'or

Ba'al Per'a-zim

Ba'al Shal'i-sha

Ba'al Ta'mar

Ba'al Ze'hub

Ba'al Ze'phon

Ba'a-na

Ba'a-nah

Ba'a-nan

Ba'a-nath

Ba-a-ni'as (15)

Ba'a-ra

Ba'a-sha (9)

Ba'a-shah

Ba-a-si'ah (15)

Ba'bel

Ba'bi (3)

Bab'y-lon

Ba'ca

Bach'rites (8)

Bac-chu'rus

Bach'uth Al'lon

Ba-go'as

Bag'o-i (3) (5)

Ba-ha'rum-ite (8)

Ba-hu'rim

Ba'jith

Bak-bak'er

Bak'buk

Bak-buk-i'ah (15)

Ba'la-am (16)

\* *Ba'lam*

Ba'a-dan

Ba'lah (9)

Ba'lak

Ba'a-mo

Ba'a-nus

Bal-tha'sar (11)

Ba'mah

Ba'moth

Ba'moth Ba'al

Ban

Ba'ni (3)

Ba'nid

Ban-a-i'as (15)

Ban'nus

Ban'u-as

Ba-rab'bas

Bar'a-chel (6)

Bar-a-chi'ah (15)

Bar-a-chi'as

Ba'rak

Bar-ce'nor

Bar'go

Bar-hu'mites (8)

Ba-ri'ah (15)

Bar-je'sus

Bar-jo'na

Bar'kos

Bar'na-bas

Ba-ro'dis

Bar'sa-bas

Bar'ta-cus

Bar-thol'o-mew

Bar-ti-me'us

Ba'ruch (6)

Bar-zil'la-i (5)

Bas'ca-ma

Ba'shan, or

Bas'san

Ba'shan Ha'voth

Fa'ir

Bash'e-math

Bas'lith

Bas'math

Bas'sa

Bas'ta-i (5)

Bat'a-ne

Bath

Bath'a-loth

Bath-rab'bim

Bath'she-ba

Bath'shu-a (13)

Bav'a-i (5)

Be-a-li'ah (15)

Be'a-loth

Be'an

\* See *Ganaan*, *Aaron*, and *Israel*.



Beb'a-i (5)	Ben'ha-dad	Beth'a-noth
Be'cher	Ben-ha'il	Beth'a-ny
Be'ker (6)	Ben-ha'nan	Beth'a-ne
Bech-o'rath	Ben'ja-min	Beth-ar'a-bah (9)
Bech'ti-leth	Ben'ja-mite (8)	Beth'a-ram
Be'dad	Ben'ja-mites	Beth-ar'bel
Bed-a-i'ah (15)	Ben'i-nu	Beth-a'ven
Be-el-i'a-da	Ben-u'i (3) (14)	Beth-az'ma-veth
Be-el'sa-rus	Be'no	Beth-ba-al-me'on
Be-el-teth'mus	Be-no'ni (3)	Beth-ba'ra
Be-el'ze-bub	Ben-zo'heth	Beth-ba'rah (9)
Be'er	Be'on	Beth'ba-si (3)
Be-e'ra	Be'or	Beth-bir'e-i (3)
Be-e'rah, or Be'rah	Be'ra	Beth'car
Be-er-e'lim	Ber'a-chah (6) (9)	Beth-da'gon
Be-e'ri (3)	Ber-a-chi'ah (15)	Beth-dib-la-tha'im
Be-er-la-ha'i-roi	Ber-a-i'ah (15)	Beth'el
Be-e'roth	Be-re'a	Beth'el-ite
Be-e'roth-ites (8)	Be'red	Beth-e'mek
Be-er'she-ba	Be'ri (3)	Be'ther
Be-esh'te-rah	Be-ri'ah (15)	Beth-es'da
Be'he-moth	Be'rites (8)	Beth-e'zel
Be'kah (9)	Be'rith	Beth-ga'der
Be'la	Ber-ni'ce	Beth-ga'mul
Be'lah	Be-ro'dach Bal'a-dan	Beth-hac'ce-rim (7)
Be'la-ites (8)	Be'roth	Beth-hak'ser-im
Bel'e-mus	Be'r'o-thai (5)	Beth-ha'ran
Bel'ga-i (5)	Be-ro'thath	Beth-hog'lah (9)
Bel'li-al (13)	Be'ryl	Beth-ho'ron
Bel'ma-im (16)	Ber-ze'lus	Beth-jes'i-moth
Bel'men	Be'zai (5)	Beth-leb'a-oth
Bel-shaz'zer	Bes-o-dei'ah (9) (15)	Beth'le-hem
Bel-te-shaz'zar	Be'sor	Beth'le-hem Eph'
Ben	Be'tah	ra-tah
Ben-ai'ah (5)	Be'ten	Beth'le-hem Ju'dah
Ben-am'mi (3)	Beth-ab'a-ra	Beth'le-hem-ite (8)
Ben-eb'e-rak	Beth-ab'a-rah (9)	Beth-lo'mon
Ben-e-ja'a-kam	Beth'a-nath	Beth-ma'a-cah (9)

Beth-mar'ca-both	Bet-o-mes'tham	Bi-thi'ah (15)
Beth-me'on	Bet'o-nim	Bith'ron
Beth-nim'rah (9)	Be-u'lah	Biz-i-jo-thi'ah (15)
Beth-o'ron	Be'zai (5)	Biz-i-jo-thi'jah
Beth-pa'let	Be-zal'e-el	Biz'tha
Beth-paz'zer	Be'zek	Blas'tus
Beth-pe'or	Be'zer, or Boz'ra	Bo-a-ner'ges
* Beth'pha-ge (12)	Be'zeth	Bo'az, or Bo'oz
<i>Beth'fa-je</i> (10)	Bi'a-tas	Boc'cas
Beth'phe-let	Bich'ri (3) (6)	Boch'e-ru (6)
Beth'ra-bah (9)	Bid'kar	Bo'chim (6)
Beth'ra-pha (9)	Big'tha	Bo'han
Beth're-hob	Big'than	Bos'cath
Beth-sa'i-da (9)	Big'tha-na	Bo'sor
Beth'sa-mos	Big'va-i (5)	Bos'o-ra
Beth'shan	Bil'dad	Bos'rah (9)
Beth-she'an	Bil'e-am	Bo'zez
Beth'she-mesh	Bil'gah (9)	Boz'rah
Beth-shit'tah (9)	Bil'ga-i (5)	Brig'an-dine
Beth'si-mos	Bil'ha, or Bil'hah	Buk'ki (3)
Beth-tap'pu-a	Bil'han	Buk-ki'ah (15)
Beth-su'ra (14)	Bil'shan	Bul <i>rhymes, dull</i>
Be-thu'el (14)	Bim'hal	Bu'nah
Be'thul	Bin'e-a (9)	Bun'ni (3)
Beth-u-li'a (5)	Bin'nu-i (3) (14)	Buz
Beth'zor	Bir'sha	Bu'zi (3)
Beth'zur	Bir'za-vith	Buz'ite (8)
Be-to'li-us	Bish'lam	

\* \* *Bethphage*.—This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Beth'page*.

CA	CA	CE
<b>CAB</b>	Ca'mon	Car'kas
Cab'bon	Ca'na	Car-ma'ni-ans
Cab'ham	* Ca'na-an	Car'me
Ca'bul.—See Bul.	Ca'na-an-ites (8)	Car'mel
Cad'dis	<i>Can'nan-ites</i>	Car'mel-ite (8)
Ca'des	Can'neh (9)	Car'mel-i-tess
Ca'desh	<i>Can'nee</i>	Car'mi (3)
Cai'a-phas (5)	Can'veh (9)	Car-mites (3)
Cain	<i>Can'vee</i>	Car'na-im (15)
Ca-i'nan	† Ca-per'na-um (16)	Car'ni-on
Cai'rites (8)	Caph-ar-sal'a-ma	Car'pus
Ca'lah	Ca-phen'a-tha (9)	Car-she'na
Cal'a-mus	Ca-phi'ra (9)	Ca-siph'i-a
Cal'col	Caph'tor	Cas'leu
Cal-dees'	Caph'to-rim	Cas'lu-bim
Ca'leb	Caph'to-rims	Cas'phor
Ca'leb Eph'ra-tah	Cap-pa-do'ci-a	Cas'pis, or
Cal'i-tas	<i>Cap-pa-do'she-a</i>	Cas'phin
Cal-a-mol'a-lus	Car-a-ba'si-on	Ca-thu'ath (13)
Cal'neth	<i>Car-a-ba'ze-on</i>	Ce'dron (7)
Cal'no	Car'cha-mis (6)	Cei'lan
Cal'phi (3)	Car'che-mish (6)	Ce-le-mi'a (9)
Cal'va-ry	Ca-re'ah (9)	Cen'cre-a (6)
Cal'va-re	Ca'ri-a	Cen-de-be'us

\* *Canaan*.—This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.—See *Adonai*.

† *Capernaum*.—This word is often, but improperly, pronounced with the accent on the penultimate.

Cen-tu'ri-on	Cheph-i'rah (6) (9)	Chu'sa, or Chu'za
Ce'phas	Che'ran	Chush'an Rish-a-
Ce'ras	Che're-as	tha'im (15)
Ce'teb	Cher'eth-ims	Chu'si
Cha'bris (6)	Cher'eth-ites (8)	Cin'ner-eth, or
Cha'di-as	Che'rith, or	Cin'ner-oth
Chæ're-as	Che'rish	Cir'a-ma
Chal'ce-do-ny	Cher'ub (6)	Ci'sai (5)
Chal'col	Cher'u-bim	Cis'leu
Chal-de'a	Ches'a-lon	Cith'e-rus
Cha'nes	Che'sed	Cit'tims
Chan-nu-ne'us	Che'sil	Clau'da
Char-a-ath'a-lar	Che'sud	Cle-a'sa
Char'a-ca	Che-sul'loth	Clem'ent
Char'a-sim	Chet'tim	Cle'o-phas
Char'eus	Che'zib	Clo'e
Cha're-a	Chi'don	Cni'dus
Char'mis	Chil'le-ab	Ni'dus
Char'ran	Chi-li'on	Col-ho'zeh (9)
Chas'e-ba (13)	Chil'mad	Col'li-us
Che'bar (6)	Chim'ham	Co-los'se
Ched-er-la'o-mer	Chis'leu, Cas'leu, or	Co-los'si-ans
Che'lal	Cis'leu	Co-losh'e-ans
Chel'ci-as	Chis'lon	Co-ni'ah (15)
<i>Kel'she-as</i>	Chis'loth Ta'bor	Con-o-ni'ah
Chel'lub	Chit'tim	Cor
Che'lod	Chi'un	Cor'be
Che'lub	Chlo'e	Cor'ban
Chel'li-ans	Cho'ba	Co're
Chel'lus	Cho-ra'sin, or	Cor'inth
Che-lu'bai (5)	Cho-ra'shan, or	Co-rin'thi-ans
Che-lu'bar	Cho-ra'zin	Co'sam
Chem'a-rims	Chos-a-me'us	Cou'tha
Che'mosh	Cho-ze'ba	Coz
Che-na'a-nah (9)	CHRIST	Coz'bi (3)
Chen'a-ni (3)	Chub (6)	Cres'cens
Chen-a-ni'ah (15)	<i>Kub</i>	Crete
Che'phar Ha-am'	Chun	Cre'tans
mo-nai (5)		

Cretes	Cu'shan	Cu'the-ans
Cre'ti-ans	Cu'shan Rish-a-	Cy'a-mon
Cre'she-ans	tha'im (15)	Cy-re'ne
Cu'bit	Cu'shi (3)	Cy-re'ni-us
Cush	Cuth, or Cuth'ah	

## DA

## DE

## DI

<b>DAB'A-REH</b> (9)	Dan'i-el (13)	De-ha'vites (8)
Dab'ba-sheth	Dan'nah	De'kar
Dab'e-rath	Dan'o-brath	Del-a-i'ah (5)
Da'bri-a	Da'ra	Del'i-lah
Da-co'bi (3)	Dar'da	De'mas
Dad-de'us	Da'ri-an	Der'be
Da'gon	Dar'kon	Des'sau
Dai'san (5)	Da'than	De-u'el (17)
Dal-a-i'ah (5)	Dath'e-mah, or	Deu-ter-on'o-my
Dal'i-lah	Dath'mah	Dib'la-im (16)
Dal-ma-nu'tha	Da'vid	Dib'lath
Dal'phon	De'bir	Di'bon
Dam'a-ris	* Deb'o-rah	Di'bon Gad
Dam-a-scenes'	De-cap'o-lis	Dib'ri (3)
Dan	De'dan	Dib'za-hab, or
Dan'ites (8)	Ded'a-nim	Diz'a-hab
Dan-ja'an	Ded'a-nims	Di'drachm

\* *Deborah*.—The learned editor of Labbe tells us, that this word has the penultimate long, both in Greek and Hebrew; and yet he observes that our clergy, when reading the Holy Scriptures to the people, in English, always pronounce it with the accent on the first syllable; "and why not," says he, "when they place the accent on the first syllable of *orator*, *auditor*, and *successor*?" "But," continues he, "I suppose they accent them otherwise when they speak Latin." Who doubts it?

<i>Di'dram</i>	Di-ot're-phes	Doph'kah (9)
Did'y-mus (6)	Di'shan	Dor
Dik'lah, or Dil'dah	Di'shon	Do'ra
Dil'e-an	Diz'a-hab	Dor'cas
Dim'nah	Do'cus	Do-rym'e-nes
Di'mon	Dod'a-i (5)	Do-sith'e-us
Di-mo'nah (9)	Dod'a-nim	Do'tha-im, or
Di'nah (9)	Dod'a-vah (9)	Do'than (16)
Di'na-ites (8)	Do'do	Du'mah (9)
Din'ha-bah (9)	Do'eg	Du'ra

<b>E'A-NAS</b>	Ed're-i (3)	El'da-ah
E'bal	Eg'lah	El'dad
E'bed	Eg'la-im (16)	E'le-ad
E-bed'me-lech	Eg'lon	E-le-a'leh (9)
Eb-en-e'zer	E'gypt	<i>E-le-a'le.</i> —Milton.
E'ber	E'hi (3)	E-le'a-sah (9)
E-bi'a-saph	E'hud	E-le-a'zer
E-bro'nah	E'ker	E-le-a-zu'rus
E-ca'nus	Ek're-bel	El-el-o'he Is'ra-el
Ec-bat'a-na	Ek'ron	E-lu'the-rus
Ec-cle-si-as'tes	Ek'ron-ites (8)	El-cu-za'i (3) (5)
Ec-cle-si-as'ti-cus	E'la	El-ha'nan
Ed	El'a-dah	E'li (3)
E'dar	E'lah	E-li'ab
E'den	E'lam	E-li'a-da
E'der	E'lam-ites (8)	E-li'a-dah
E'des	El'a-sah (9)	E-li'a-dun
E'di-as	E'lath	E-li'ah (9)
Ed'na	El-beth'el	E-li'ah-ba (9)
E'dorn	El'ci-a	E-li'a-kim
E'dom-ites (8)	<i>El'she-a</i>	E-li'a-li (3)

E-li'am	El-i-shu'a (13)	E'mor
E-li'as (15)	E-lis'i-mus	E'nam
E-li'a-saph	E-li'u	E'nan
E-li'a-shib	E-li'ud	En'dor
E-li'a-sis	E-liz'a-phan	En-eg-la'im (16)
E-li'a-tha, or	El-i-se'us	En-e-mes'sar
E-li'a-thah	E-li'zur	E-ne'ni-as
E-li-a'zar	El'ka-nah	En-gan'nim
E-li'dad	El'ko-shite (8)	En'ge-di (7)
E-li-el (13)	El'la-sar	En-had'dah (9)
E-li-e'na-i (5)	El'mo-dam	En-hak'ko-re
E-li-e'zer	El'na-am	En-ha'zor
E-li'ha-ba	El'na-than	En-mish'pat
El-i-hæ'na (5)	E'lon	E'noch (6)
El-i-ho'reph	E'lon-ites (8)	E'nock
E-li'hu	E'lon Beth'ha-nan	E'non
E-li'as (15)	E'loth	E'nos
E-li'jah (9)	El'pa-al	E'nosh
El'i-ka	El'pa-let	En-rim'mon
E'lim	El-pa'ran	En-ro'gel (13)
E-lim'e-lech (6)	El'te-keh (9)	En'she-mesh
E-li-æ'na-i (5)	El'te-keth	En-lap'pu-ah (9)
E-li-o'nas	El'te-kon	Ep'a-phras
El'i-phal	El'to-lad	E-paph-ro-di'tus
E-liph'a-leh (9)	E'lul	E-pen'e-tus
El'i-phaz	E-lu'za-i (5)	E'phah
E-liph'e-let	El-y-ma'is	E'phai (5)
E-lis'a-beth	El'y-mas	E'pher
El-i-sæ'us	El'za-bad	E'phes-dam'min
E-li'sha (9)	El'za-phan	Eph'lal
E-li'shah	Em-al-cu'el (17)	E'phod
E-lish'a-ma	E'mims	E'phor
E-lish'a-mah	E-man'u-el (17)	Eph'pha-tha
E-lish'a-phat	* Em'ma-us	E'phra-im (16)
E-lish'e-ba	Em'mer	F'phra-im-ites (8)

\* *Emmaus*.—This word is very improperly pronounced in two syllables as if divided into *Em'maus*.



Eph'ra-tah	Esh-tem'o-a	Eu-ni'ce
Eph'rath	Esh'te-moth	Eu-o'di-as
Eph'rath-ites (8)	Esh'ton	Eu-pol'e-mus
E'phron	Es'li (3)	Eu-roc'ly-don
Er	Es-ma-chi'ah (15)	Eu'ty-chus
E'ran	E-so'ra	Ex'o-dus
E'ran-ites (8)	Es'ril	E'zar
E-ras'tus	Es'rom	Ez'ba-i (3) (5)
E'rech (6)	Es-senes' (8)	Ez'bon
E'ri (3)	Est'ha-ol	Ez-e-chi'as
E'sa	Es'ther	Ez-e-ki'as
E-sa'i-as (5)	<i>Es'ter</i>	E-ze'ki-el (13)
E'sar-had'don	E'tam	E'zel
E'sau	E'tham	E'zem
Es'dras	E'than	E'zer
Es-dre'lon (13)	Eth'a-nim	Ez-e-ri'as (15)
Es'e-bon	Eth'oa-al	E-zi'as (15)
E-se'bri-as	E'ther	E'zi-on Ge'bar, or
E'sek	Eth'ma	E'zi-on-ge'ber
Esh'ba-al	Eth'nan	Ez'nite (8)
Esh'ban	Eth'ni (3)	Ez'ra
Esh'col	Eu-as'i-bus	Ez'ra-hite (8)
E'she-an	Eu-bu'lus	Ez'ri (3)
E'shek	Eve	Ez'ri-el (13)
Esh'ka-lon	E'vi (3)	Ez'ril
Esh'ta-ol	E'vil Mer-o'dach	Ez'ron, or Hez'ron
Esh'tau-lites (8)	Eu'na-than	Ez'ron-ites (8)

GA	GE	GI
<b>GA'AL</b>	<b>Ga'tam</b>	<i>Jen'e-sis</i>
<b>Ga'ash</b>	<b>Gath</b>	<b>Gen-ne'us</b>
<b>Ga'ba</b>	<b>Gath He'pher</b>	<b>Gen-u'bath</b>
<b>Gab'a-el (13)</b>	<b>Gath Rim'mon</b>	<b>Gen'tiles (8)</b>
<b>Gab'a-tha</b>	<b>Gau'lan</b>	<i>Jen'tiles</i>
<b>Gab'bai (5)</b>	<b>Gau'lon</b>	<b>Ge'on</b>
<b>Gab'ba-tha</b>	<b>Ga'za</b>	<b>Ge'ra</b>
<b>Ga'bri-as</b>	<b>Gaz'a-bar</b>	<b>Ge'rah (9)</b>
<b>Ga'bri-el (13)</b>	<b>Ga-za'ra</b>	<b>Ge'rar</b>
<b>Gad</b>	<b>Ga'zath-ites (8)</b>	<b>Ger'a-sa (9)</b>
<b>Gad'a-ra</b>	<b>Ga'zer</b>	<b>Ger'ga-shi (3)</b>
<b>Gad-a-renes' (8)</b>	<b>Ga-ze'ra (13)</b>	<b>Ger'ga-shites (8)</b>
<b>Gad'des</b>	<b>Ga'zez</b>	<b>Ger-ge-senes' (8)</b>
<b>Gad'di-el (13)</b>	<b>Gaz'ites (8)</b>	<b>Ger'i-zim (7)</b>
<b>Ga'di (3)</b>	<b>Gaz'zam</b>	<b>Ger'rin-i-ans</b>
<b>Gad'ites (8)</b>	<b>Ge'ba (7)</b>	<b>Ger-ræ'ans</b>
<b>Ga'ham</b>	<b>Ge'bal</b>	<b>Ger'shom</b>
<b>Ga'har</b>	<b>Ge'bar</b>	<b>Ger'shon</b>
<b>Ga'i-us</b>	<b>Ge'ber</b>	<b>Ger'shon-ites (8)</b>
<i>Ga'yus</i>	<b>Ge'bim</b>	<b>Ger'shur</b>
<b>Gal'a-ad</b>	<b>Ged-a-li'ah (15)</b>	<b>Ge'sem</b>
<b>Ga'lâl</b>	<b>Ged'dur</b>	<b>Ge'shan</b>
<b>Gal'e-ed</b>	<b>Ge'der</b>	<b>Ge'shem</b>
<b>Gal'ga-la</b>	<b>Ge-de'rah (14)</b>	<b>Ge'shur</b>
<b>Gal'i-lee</b>	<b>Ged'e-rite (8)</b>	<b>Gesh'u-ri (3)</b>
<b>Gal'lim</b>	<b>Ge-de'roth (13)</b>	<b>Gesh'u-rites (8)</b>
<b>Gal'li-o</b>	<b>Ged-e-roth-a'im (16)</b>	<b>Ge'thur</b>
<b>Gam'a-el (13)</b>	<b>Ge'dir</b>	<b>Geth-o-li'as (15)</b>
<b>Ga-ma'li-el (13)</b>	<b>Ge'dor</b>	<b>Geth-sem'a-ne</b>
<b>Gam'ma-dims</b>	<b>Ge-ha'zi (7) (13)</b>	<b>Ge-u'el (17)</b>
<b>Ga'mul</b>	<b>Gel'i-loth</b>	<b>Ge'zer</b>
<b>Gar</b>	<b>Ge-mal'li (3)</b>	<b>Ge'zer-ites (8)</b>
<b>Ga'reb</b>	<b>Gem-a-ri'ah (15)</b>	<b>Gi'ah</b>
<b>Gar'i-zim</b>	<b>Ge-ne'zar (13)</b>	<b>Gib'bar</b>
<b>Gar'mites (8)</b>	<b>Ge-nes'a-reth (7)</b>	<b>Gib'be-thon</b>
<b>Gash'mu</b>	<b>Gen'e-sis</b>	<b>Gib'e-a (9)</b>

Gib'e-ah (9)  
 Gib'e-ath  
 Gib'e-on  
 Gib'e-on-ites (8)  
 Gib'lites (8)  
 Gid-dal'ti (3)  
 Gid'del  
 Gid'e-on (7)  
 Gid-e-o'ni (3)  
 Gi'dom  
 Gi'er Ea'gle  
*Jy'er Eagle*  
 Gi'hon  
 Gil'a-lai (5)  
 Gil'bo-a  
 Gil'e-ad  
 Gil'e-ad-ite (8)  
 Gil'gal (7)  
 Gi'loh (9)  
 Gi'lo-nite (8)

Gim'zo  
 Gi'nath  
 Gin'ne-tho  
 Gin'ne-thon  
 Gir'ga-shi (3)  
 Gir'ga-shites (8)  
 Gis'pa (9)  
 Git'tah He'pher  
 Git'ta-im (15)  
 Git'tite  
 Git'tites (8)  
 Git'tith  
 Gi'zo-nite (8)  
 Glede  
 Gni'dus  
*Ni'dus*  
 Go'ath  
 Gob  
 Gog  
 Go'lan

Gol'go-tha  
 Go-li'ah (9)  
 Go-li'ath  
 Go'mer  
 Go-mor'rah  
 Go'pher wood  
 Gor'gi-as  
*Gor'je-as*  
 Gor'ty-na  
 Go'shen  
 Go-thon'i-el (13)  
 Go'zan  
 Gra'ba  
 Gre'ci-a (9)  
*Gre'she-a*  
 Gud'go-dah  
 Gu'ni (3)  
 Gu'nites (8)  
 Gur  
 Gur-ba'ad

HA	HA	HA
<b>H</b> A-A-HASH'TA-RI	Hak'koz	Han'nah (9)
Ha-bai'ah (5)	Hak-u'pha (13)	Han'na-thon
Hab'a-kuk	Ha'lah (9)	Han'ni-el (13)
Hab-a-zi-ni'ah (15)	Ha'lac	Ha'noch
Ha-ber'ge-on	Hal'lul	Ha'noch-ites (8)
Ha'bor	Ha'li (3)	Ha'nun
Hach-a-li'ah (15)	Hal-le-lu'jah	Haph-a-ra'im (15)
Hach'i-lah	<i>Hal-le-lu' yah</i>	Ha'ra
Hach'mo-ni (3)	Hal-lo'esh	Har'a-dah (9)
Hach'mo-nite (8)	Ham	Har-a-i'ah (15)
Ha'da	Ha'man	Ha'ran
Ha'dad	Ha'math, or	Ha'ra-rite (8)
Had-ad-e'zer	He'math	Har-bo'na
Ha'dad Rim'mon	Ha'math-ite (8)	Har-bo'nah
Ha'dar	Ha'math Zo'bah	Ha'reph
Had'a-shah	Ham'math	Ha'reth
Ha-das'sa (9)	Ham-med'a-tha	Har'has
Ha-das'sah	Ham'e-lech (6)	Har'ha-ta (9)
Ha-dat'tah (9)	Ham'i-tal	Har'hur
Ha'did	Ham-mol'e-keth	Ha'rim
Had'la-i (5)	Ham'mon	Ha'riph
Ha-do'ram	Ham'o-nah	Har'ne-pher
Ha'drach (6)	Ha'mon Gog	Ha'rod
Ha'gab	Ha'mor	Ha'rod-ite (8)
Hag'a-bah (9)	Ha'moth	Har'o-eh (9)
Hag'a-i (5)	Ha'moth Dor	Ha'ro-rite (8)
Ha'gar	Ha-mu'el (17)	Har'o-sheth
Ha-gar-enes' (8)	Ha'mul	Har'sha (9)
Ha'gar-ites (8)	Ha'mul-ites (8)	Ha'rum
Hag'ga-i (5)	Ha-mu'tal	Ha-ru'maph
Hag'ge-ri (3)	Ha-nam'e-el (13)	Ha-ru'phite (8)
Hag'gi (3)	Ha'nan	Ha'ruz
Hag-gi'ah (15)	Ha-nan'e-el (13)	Has-a-di'ah (15)
Hag'gites (8)	Han'a-ni (3)	Has-e-nu'ah (13)
Hag'gith	Han-a-ni'ah (15)	Hash-a-bi'ah (15)
Ha'i (5)	Ha'nes	Hash-ab'nah (9)
Hak'ka-tan	Han'i-el (13)	Hash-ab-ni'ah (15)

Hash-bad'a-na (9)	He'ber	He'ram
Ha'shem	He'ber-ites (8)	He'res
Hash-mo'nah (9)	He'brews	He'resh
Ha'shum	He'bron	Her'mas
Ha-shu'pha (9)	He'bron-ites (8)	Her-mog'e-nes
Has'rah	Heg'a-i (5)	Her'mon
Has-se-na'ah (9)	He'ge (7)	Her'mon-ites (8)
Ha-su'pha (9)	He'lah (9)	Her'od
Ha'tach (6)	He'lam	He-ro'di-ans
<i>Ha'tack</i>	Hel'bah (9)	He-ro'di-as
Ha'thath	Hel'bon	He-ro'di-an
Hat'i-ta	Hel-chi'ah (15)	He'seb
Hat'til	Hel'da-i (5)	He'sed
Hat-ti'pha	He'leb	Hesh'bon
Hat'tush	He'led	Hesh'mon
Hav'i-lah (9)	He'lek	Heth
Ha'voth Ja'ir	He'lek-ites (8)	Heth'lon
Hau'ran	He'lem	Hez'e-ki (3)
Haz'a-el (13)	He'leph	Hez-e-ki'ah (15)
Ha-zai'ah (5)	He'lez	He'zer, or He'zir
Ha'zar Ad'dar	He'li (3)	He-zi'a
Ha'zar E'nan	Hel'ka-i (5)	He zi-on
Ha'zar Gad'dah	Hel'kath	Hez'ra-i (5)
Ha'zar Hat'ti-con	Hel'kath Haz'zu-	Hez'ro
Ha'zar Ma'veth	rim	Hez'ron
Ha-za'roth	Hel-ki'as (15)	Hez'ron-ites (8)
Ha'zar Shu'el	He'lon	Hid'da-i (5)
Ha'zar Su'sah	He'man	Hid'de-kel
Ha'zar Su'sim	He'math, or	Hi'el
Ha'zel El-po'ni (3)	Ha'math	Hi-er'e-el (13)
Ha-ze'rim	Hem'dan	Hi-er'e-moth
Haz-e'roth	Hen	Hi-er-i-e'lus
Ha'zer Shu'sim	He'na (9)	Hi-er'mas
Haz'e-zon Ta'mar	Hen'a-dad	Hi-er-on'y-mus
Ha'zi-el (13)	He'noch (6)	Hig-gai'on (5)
Ha'zo	He'pher	Hi'len
Ha'zor	He'pher-ites (8)	Hil-ki'ah (15)
Haz'u-bah (9)	Heph'zi-bah (9)	Hil'lel

Hin	He'man	Huk'kok
Hin'nom	Ho'mer	Hul
Hi'rah	Hoph'ni (3)	Hul'dah (9)
Hi'ram	Hoph'rah	Hum'tah
Hir-ca'nus	Hor	Hu'pham
His-ki'jah (15)	Ho'ram	Hu'pham-ites (8)
Hit'tites (8)	Ho'reb	Hup'pah
Hi'vites (8)	Ho'rem	Hup'pim
Ho'ba, or	Hor-a-gid'dad	Hur
Ho'bah	Ho'ri (3)	Hu'rai (5)
Ho'bab	Ho'rims	Hu'ram
Hod	Ho'rites (8)	Hu'ri (3)
Hod-a-i'ah (15)	Hor'mah	Hu'shah (9)
Hod-a-vi'ah (15)	Hor-o-na'im (15)	Hu'shai (5)
Ho'dish	Hor'o-nites (8)	Hu'sham
Ho-de'va (9)	Ho'sa, or Has'ah	Hu'shath-ite (8)
Ho-de'vah (9)	Ho-san'na	Hu'shim
Ho-di'ah (15)	Ho-se'a (9)	Hu'shub
Ho-di'jah (15)	Ho-ze'a	Hu-shu'bah (9)
Hog'lah	Hosh-a-i'ah (15)	Huz
Ho'ham	Hosh'a-ma	Hu'zoth
Ho'len	Ho-she'a (8)	Huz'zab
Hol-o-fer'nes	Ho'tham	Hy-das'pes
Ho'lon	Ho'chan	Hy-e'na (9)
Ho'man, or	Ho'thir	Hy-men-e'us

## JA

**J**A'A-KAN

Ja-ak'o-bah (9)  
 Ja-a'la  
 Ja-a'lah (9)  
 Ja-a'lam  
 Ja'a-nai (5)  
 Ja-ar-e-or'a-gin  
 Ja-as-a-ni'a  
 Ja'a-sau  
 Ja-a'si-el (13)  
 Ja-a'zah (9)  
 Ja-az-a-ni'ah (15)  
 Ja-a'zar  
 Ja-a-zi'ah (15)  
 Ja-a'zi-el (13)  
 Ja'bal  
 Jab'bok  
 Ja'besh  
 Ja'bez  
 Ja'bin  
 Jab'ne-el (13)  
 Jab'neh (9)  
 Ja'chan  
 Ja'chin  
 Ja'chin-ites (8)  
 Ja'cob  
 Ja-cu'bus (13)  
 Ja'da  
 Jad-du'a (9)  
 Ja'don  
 Ja'el  
 Ja'gur  
 Jah  
 Ja-ha'le-el (13)  
 Ja-hal'e-lel (13)  
 Ja'hath

## JA

Ja'haz  
 Ja-ha'za  
 Ja-ha'zah (9)  
 Ja-ha-zi'ah (15)  
 Ja-ha'zi-el (13)  
 Jah'da-i (5)  
 Jah'di-el (13)  
 Jah'do  
 Jah'le-el  
 Jah'le-el-ites (8)  
 Jah'ma-i (5)  
 Jah'zah (9)  
 Jah'ze-el (13)  
 Jah'zi-el (13)  
 Jah'ze-el-ites (8)  
 Jah'ze-rah (9)  
 Ja'ir  
 Ja'ir-ites (8)  
 Ja'i-rus *Ja'e-rus*  
 Ja'kan  
 Ja'keh (9)  
 Ja'kim  
 Jak'kim  
 Ja'lon  
 Jam'bres  
 Jam'bri (3)  
 James  
 Ja'min  
 Ja'min-ites (8)  
 Jam'lech (6)  
 Jam'na-an  
 Jam-ni'a (9)  
 Jam'nites (8)  
 Jan'na (9)  
 Jan'nes  
 Ja-no'ah (9)

## IB

Ja-no'hah (9)  
 Ja'num  
 Ja'phet  
 Ja'pheth  
 Ja-phi'ah (15)  
 Japh'let  
 Japh'le-ti (3)  
 Ja'pho  
 Jar  
 Ja'rah (9)  
 Ja'reb  
 Ja'red  
 Jar-e-si'ah (15)  
 Jar'ha (9)  
 Ja'rib  
 Jar'muth  
 Ja-ro'ah (9)  
 Jas'a-el (13)  
 Ja'shem  
 Ja'shen  
 Ja'sher  
 Ja-sho'be-am  
 Jash'ub  
 Jash'u-bi Le'hem  
 Jash'ub-ites (8)  
 Ja'si-el (13)  
 Ja-su'bus  
 Ja'tal  
 Jath'ni-el (13)  
 Jat'tir  
 Ja'van  
 Ja'zar  
 Ja'zer  
 Ja'zi-el (13)  
 Ja'ziz  
 Ib'har



Ib'le-am	Je-ha'zi-el (13)	Je-hu'di (3) (13)
Ib-nei'ah (9)	Jeh-dei'ah (9)	Je-hu-di'jah (15)
Ib-ni'jah (9)	Je-hei'el (9)	Je'hush
Ib'ri (3)	Je-hez'e-kel	Je-i'el
Ib'zan	Je-hi'ah (9)	Je-kab'ze-el (13)
Ich'a-bod	Je-hi'el	Jek-a-me'am
I-co'ni-um	Je-hi'e-li (3)	Jek-a-mi'ah (15)
Id'a-lan (9)	Je-hish'a-i (5)	Je-ku'thi-el (13)
Id'bash	Je-his-ki'ah (15)	Jem'i-mah
Id'do	Je-ho'a-dah	Jem-u'el (17)
Id'u-el (13)	Je-ho-ad'dan	Jeph'thah
Id-u-mæ'a (9)	Je-ho'a-haz	Je-phun'neh
Id-u-mæ'ans	Je-ho'ash	Je'rah
Je'a-rim	Je-ho'ha-dah (9)	Je-rahm'e-el (13)
Je-at'e-rai (5)	Je-ho'a-nan	Je-rahm'e-el-ites
Je-ber-e-chi'ah (15)	Je-hoi'a-chin (6)	Jer'e-chus (6)
Je'bus	Je-hoi'a-da	Je'red
Je-bu'si (3)	Je-hoi'a-kim	Jer'e-mai (5)
Jeb'u-sites (8)	Je-hoi'a-rib	Jer-e-mi'ah (15)
Jec-a-mi'ah (15)	Je-hon'a-dab	Jer'e-moth
Jec-o-li'ah (15)	Je-hon'a-than	Jer'e-mouth
Jec-o-ni'ah (15)	Je-ho'ram	Je-ri'ah (15)
Je-dai'a (5) (9)	Je-ho-shab'e-ath	Jer'i-bai (5)
Je-dai'ah (5)	Je-hosh'a-phat (12)	Jer'i-cho (6)
Jed-de'us	Je-hosh'e-ba	Je'ri-el (13)
Jed'du	Je-hosh'u-a	Je-ri'jah (15)
Je-dei'ah (9)	JE-HO'VAH	Jer'i-moth
Je-di'a-el (13)	Je-ho'vah Ji'reth	Je'ri-oth
Jed'i-ah	Je-ho'vah Nis'si	Jer'o-don
Jed-e-di'ah (15)	Je-ho'vah Shal'lom	Jer'o-ham
Je'di-el (13)	Je-ho'vah Sham'	Jer-o-bo'am
Jed'u-thun	mah	Je-rub'ba-al
Je-e'li (3)	Je-ho'vah Tsid'ke-nu	Je-rub'e-sheth
Je-e'zer	Je-hoz'a-bad	Jer'u-el (17)
Je-e'zer-ites (8)	Je'hu	Je-ru'sa-lem
Je'gar Sa-ha-du'tha	Je-hub'bah	Je-ru'sha (13)
Je-ha'le-el (13)	Je'hu-cal	Je-sai'ah (5)
Je-hal'e-lel (13)	Je'hud	Jesh-a-i'ah (5)

Jesh'a-nah	I'gal	Jo'da (9)
Jesh-ar'e-lah	Ig-da-li'ah (15)	Jo'ed
Jesh-eb'e-ah (9)	Ig-e-ab'a-rim (7)	Jo'el
Jesh-eb'e-ab	Ig'e-al (7)	Jo-e'lah (9)
Je'sher	Jib'sam	Jo-e'zer
Jesh'i-mon	Jid'laph	Jog'be-ah
Je-shish'a-i (5)	Jim	Jog'li
Jesh-o-ha-i'ah (15)	Jim'la, or Im'la	Jo'ha (9)
Jesh'u-a (13)	Jim'na, or Jim'nah	Jo-ha'nan
Jesh'u-run	Jim'nites (8)	John
Je-si'ah (15)	I'jon	<i>Jon</i>
Je-sim'i-el	Jiph'tah	Joi'a-da (9)
Jes'se	Jiph'thah-el	Joi'a-kim
Jes'u-a (13)	Ik'kesh	Joi'a-rib
Jes'u-i (3)	I'lai (5)	Jok'de-am
Je'sus	Im'lah (9)	Jo'kim
Je'ther	Im'mah (9)	Jok'me-an
Je'theth	Im'na, or Im'nah	Jok'ne-am
Jeth'lah	Im	Jok'sham
Je'thro	Im-man'u-el (17)	Jok'tan
Je'tur	Im'mer	Jok'the-el (13)
Je'u-el (13)	Im'rah	Jo'na (9)
Je'ush	Im'ri (3)	Jon'a-dab
Je'uz	Jo'ab	Jo'nah (9)
Jew'rie	Jo'a-chaz	Jo'nan
Jez-a-ni'ah (15)	Jo-a-da'nus	Jo'nas
Jez'a-bel	Jo'ah	Jon'a-than
Je-ze'lus	Jo'a-haz	Jo'nath E'lim
Je'zer	Jo'a-kim	Re-cho'chim (6)
Je'zer-ites (8)	Jo-an'na	Jop'pa
Je-zi'ah (15)	Jo-an'nan	Jo'ra
Je'zi-el (11)	Jo'ash	Jo'ra-i (5)
Jez-li'ah (15)	Jo'a-tham	Jo'ram
Jez'o-ar	Jo-a-zab'dus	Jor'dan
Jez-ra-hi'ah (15)	Job	Jor'i-bas
Jez're-el (13)	<i>Jobe</i>	Jo'rim
Jez're-el-ite (8)	Jo'bab	Jor'ko-am
Jez're-el-i-tess	Joch'e-bed (6)	Jos'a-bad

Jos'a-phat	Jo'tham	Ish'bah (9)
Jos-a-phi'as (15)	Joz'a-bad	Ish'bak
Jo'se	Joz'a-char (6)	Ish'bi Be'nob
Jos'e-dech (6)	Joz'a-dak	Ish'bq-sheth
Jo'se-el (13)	Iph-e-dei'ah (15)	I'shi (3)
Jo'seph	Ir	I-shi'ah (15)
Jo'ses	I'ra	I-shi'jah (15)
Josh'a-bad	I'rad	Ish'ma (9)
Jo'shah (9)	I'ram	Ish'ma-el (13)
Josh'a-phat	I'ri (3)	Ish'ma-el-ites (8)
Josh-a-vi'ah (15)	I-ri'jah (15)	Ish-ma-i'ah (15)
Josh-bek'a-sha	Ir'na-hash	Ish'me-rai (5)
Josh'u-a (9)	I'ron	I'shod
Jo-si'ah (15)	Ir'pe-el (13)	Ish'pan
Jo-si'as	Ir-she'mish	Ish'tob
Jos-i-bi'ah (15)	I'ru	Ish'u-a (9)
Jos-i-phi'ah	I'sa-ac	Ish'u-ai (5)
Jo-si'phus (12)	I'zak	Is-ma-chi'ah (15)
I-o'ta (9)	I-sai'ah (5)	Is-ma-i'ah (15)
Jot'bah (9)	Is'cah	Is'pah
Jot'bath	Is-car'i-ot	* Is'ra-el
Jot'ba-tha	Is'da-el (13)	Is'ra-el-ites (8)

\* *Israel*.—This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, when there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.: but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English Prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.: *higher* and *dyer* are always considered as disyllables; and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always, in deliberate and solemn speaking, to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

Is'sa-char	It'tah Ka'zin	Ju-shab'he-sed
Is-tal-cu'rus (13)	It'ta-i (5)	Jus'tus
Is'u-i (3) (13)	It-u-re'a (13)	Jut'tah (9)
Is'u-ites (8)	I'vah	Iz'e-har (13)
Ith'a-i, or It'a-i (5)	Ju'bal	Iz'har
It'a-ly	Ju'cal	Iz'har-ite (8)
Ith'a-mar	Ju'dah (9)	Iz-ra-hi'ah (15)
Ith'i-el (13)	Ju'das	Iz'ra-hite
Ith'mah (9)	Jude	Iz-ra-i'ah, or
Ith'nan	Ju-dæ'a	Is-ra-i'ah (9)
Ith'ra (9)	Ju'dith	Iz're-el (13)
Ith'ran	Ju'el	Iz'ri (3)
Ith're-am	Ju'li-a	Iz'rites (8)
Ith'rites (8)	Ju'ni-a	

## KE

## KE

## KI

<b>KAB</b>		
Kab'ze-el (13)	Ked'e-mah (9)	<i>Ker-en-hap'puk</i>
Ka'des	Ked'e-moth	Ke'ri-oth
Ka'desh, or Ca'desh	Ke'desh	Ke'ros
Ka'desh Bar'ne-a	Ke-hel'a-thah (9)	Ke-tu'ra
Kad'mi-el (13)	Kei'lah (9)	Ke-tu'rah (9)
Kad'mon-ites (8)	Ke-lai'ah (5)	Ke-zi'a (1) (9)
Kal'la-i (5)	Kel'i-ta	Ke'ziz
Ka'nah (9)	Kel-kath-haz-u'rim	Kib'roth Hat-ta'a-vah
Ka-re'ah (9)	Kem-u'el (13) (17)	Kib'za-im (16)
Kar'ka-a (9)	Ke'nah (9)	Kid'ron
Kar'kor	Ke'nan	Ki'nah (9)
Kar'na-im (16)	Ke'nath	Kir
Kar'tan	Ke'naz	Kir-har'a-seth
Kar'tah (9)	Ken'ites (8)	Kir'he-resh
Ke'dar	Ken'niz-zites	Kir'i-eth, or
	Ker-en-hap'puch	Kir'jath

Kir'jath Ar'ba  
 Kir'jath A'im  
 Kir'jath A'rim  
 Kir'jath A'ri-us  
 Kir'jath Ba'al  
 Kir'jath Hu'zoth  
 Kir'jath Je'a-rim  
 Kir'jath San'nah  
 Kir'jath Se'pher  
 Kir'i-oth (4)  
 Kish

Kish'i (3)  
 Kish'i-on (4)  
 Ki'shon, or  
 Ki'son  
 Kith'lish  
 Kit'ron  
 Kit'tim  
 Ko'a (9)  
 Ko'hath  
 Ko'hath-ites

Kol-a-i'ah (15)  
 Ko'rah (14)  
 Ko'rah-ites (8)  
 Ko'rath-ites  
 Kor'hite  
 Kor'hites  
 Kor'ites (8)  
 Ko're  
 Koz  
 Kush-ai'ah (5)

## LA

## LE

## LO

**LA'A-DAH** (9)  
 La'a-dan  
 La'ban  
 Lab'a-na (9)  
 La'chish  
 La-cu'nus (13)  
 La'dan  
 La'el  
 La'had  
 La-hai'roi  
 Lah'man  
 Lah'mas  
 Lah'mi (3)  
 La'ish  
 La'kum  
 La'mech (6)  
 Lap'i-doth  
 La-se'a (9)  
 La'shah

La-sha'ron  
 Las'the-nes  
 Laz'a-rus  
 Le'ah (9)  
 Leb'a-nah (9)  
 Leb'a-non  
 Leb'a-oth  
 Leb-be'us (13)  
 Le-bo'nah (9)  
 Le'chah  
 Le'ha-bim  
 Le'hi  
 Lem'u-el (17)  
 Le'shem  
 Let'tus  
 Le-tu'shim  
 Le'vi (3)  
 Le-vi'a-than  
 Le'vis

Le'vites (8)  
 Le-vit'i-cus  
 Le-um'mim  
 Lib'a-nus  
 Lib'nah (9)  
 Lib'ni (3) -  
 Lib'nites (8) .  
 Lyb'i-a (9)  
 Lig-nal'oes  
 Li'gure (1)  
 Lik'hi (3)  
 Lo-am'mi (3)  
 Lod  
 Lod'e-bar  
 Log  
 Lo'is  
 Lo Ru'ha-mah  
 Lot  
 Lo'tan

Loth-a-su'bus (13)	Lud	Lyd'da
Lo'zon	Lu'dim	Lyd'i-a
Lu'bim	Lu'hith	Ly-sa'ni-as (4)
Lu'bims	Luke	Lys'i-a (9)
Lu'cas	Luz	<i>Lizh'e-a</i>
Lu'ci-fer	Lyc-a-o'ni-a	Lys'i-as
Lu'ci-us	Lyc'ca	Lys'tra

## MA

## MA

## MA

<b>MA'A-CAH</b> (9)	Ma'chir	Ma'ha-lath
Ma'a-chah (6)	Ma'chir-ites (8)	Le-an'noth
Ma-ach'a-thi (3)	Mach'mas	Ma'ha-lath
Ma-ach'a-thites (8)	Mach-na-de'bai (5)	Mas'chil (6)
Ma-ad'ai (5)	Mach-pe'lah (6)	Ma-ha'le-el (13)
Ma-a-di'ah (15)	Mach-he'loth	Ma'ha-li (3)
Ma-a'i (5)	Ma'cron	Ma-ha-na'im (16)
Ma-al'eh A-crab'	Mad'a-i (5)	Ma'ha-neh Dan
bim	Ma-di'a-bun	Ma'ha-nem
Ma'a-nai (5)	Ma-di'ah (15)	Ma-har'a-i (5)
Ma'a-rath	Ma'di-an	Ma'nath
Ma-a-sei'ah (9)	Mad-man'nah	Ma'ha-vites (8)
Ma-a-si'ah (15)	Ma'don	Ma'haz
Ma'ath	Ma-e'lus (13)	Ma-ha'zi-oth
Ma'az	Mag'bish	Ma'her-shal'al-
Ma-a-zi'ah (15)	Mag'da-la (9)	hash'baz
Mab'da-i (5)	Mag'da-len	Mah'lah
Mac'a-lon	Mag-da-le'ne	Mah'li (3)
Mac'ca-bees	Mag'di-el (13)	Mah'lites (8)
Mac-ca-bæ'us	Ma'gog	Mah'lon
Mach'be-nah	Ma'gor Mis'sa-bib	Mai-an'e-as
Mach'be-nai (5)	Mag'pi-ash (4)	Ma'kas
Ma'chi (3) (6)	Ma'ha-lah (9)	Ma'ked

Mak-e'loth	Mar'a-lah	Maz-za'roth
Mak-ke'dah (13)	Mar-a-nath'a	Me'ah
Mak'tesh	Mar-do-che'us (6)	Me-a'ni (3)
Mal'a-chi (3) (6)	Ma-re'shah	Me-a'rah
Mal'cham	Mark	Me-bu'nai (5)
Mal-chi'ah (15)	Mar'i-sa (9)	Mech'e-rath (13)
Mal'chi-el (13)	Mar'moth	Mech'e-rath-ite (8)
Mal'chi-el-ites (8)	Ma'roth	Me'dad
Mal-chi'jah	Mar're-kah (9)	Med'a-lah (9)
Mal-chi'ram	Mar'se-na (9)	Me'dan
Mal-chi-shu'ah (12)	Mar'te-na	Med'e-ba (9)
Mal'chom	Mar'tha	Medes
Mal'chus (6)	Ma'ry	Me'di-a
Mal'las	Mas'chil (6)	Me'di-an
Mai'lo-thi (3)	Mas'e-loth	Me-e'da
Mal'lonh (6)	Mash	Me-gid'do (7)
Ma-mai'as (5)	Ma'shal	Me-gid'don (7)
Mam'mon	Mas'man	Me-ha'li (3)
Mam-ni-ta-nai'mus	Mas'moth	Me-het'a-bel
Mam're	Mas're-kah (9)	Me-hi'da
Ma-mu'cus	Ma'sa (9)	Me'hir
Man'a-en	Mas'sah (9)	Me-hol'ath-ite (8)
Man'a-hath	Mas-si'as (15)	Me-hu'ja-el (13)
Man'a-hem	Ma'tred	Me-hu'man (5)
Ma-na'heth-ites (8)	Ma'tri (3)	Me-hu'nim
Man-as-se'as (12)	Mat'tan	Me-hu'nims
Ma-nas'seh (9)	Mat'tan-ah	Me-jar'kon
Ma-na 'sites (8)	Mat-tan-i'ah	Mek'o-nah (9)
Ma'neh (9)	Mat'ta-tha	Mel-a-ti'ah (15)
Man-ha-na'im (16)	Mat-ta-thi'as	Mel'chi (3) (6)
Ma'ni (3)	Mat-te-na'i (5)	Mel-chi'ah (6) (9)
Man'na	Mat'than	Mel-chi'as (15)
Ma-no'ah	Mat'that	Mel'chi-el (13)
Ma'och (6)	Mat-the'las	Mel-chis'e-dek
Ma'on	Mat'thew	Mel-chi-shu'a (13)
Ma'on-ites (8)	Mat-thi'as (15)	Me-le'a
Ma'ra (9)	Mat-ti-thi'ah (15)	Me'lech (6)
Ma'rah (9)	Maz-i-ti'as (15)	Mel'li-cu



Mel'i-ta	Mesh-el-e-mi'ah	Mid'din
Mel'zar	Mesh-ez'a-bel	Mid'i-an
Mem'phis	Mesh-ez'a-be-el	Mid'i-an-ites (8)
Me-mu'can (13)	Mesh-il-la'mith	Mig'da-lel
Men'a-hem	Mesh-il'le-moth	Mig'dal Gad
Me'nan	Me-sho'bah (9)	Mig'dol
Me'ne	Me-shul'lam	Mig'ron
Me'nith	Me-shul'le-mith	Mij'a-min
Men'o-thai (5)	Mes'o-bah (13)	Mik'ioth
Me-on'e-nem	Mes'o-ba-ite (8)	Mik-nei'ah (9)
Me-ph'a-ath	Mes-o-po-ta'mi-a	Mil-a-la'i (5)
Me-phib'o-sheth	Mes-si'ah (15)	Mil'cah (9)
Me'rab	Mes-si'as (15)	Mii'chah (9)
Mer-a-i'ah (15)	Me-te'rus (13)	Mii'cha (9)
Me-rai'oth (5)	Me'theg Am'mah	Mil'com
Me'ran	Meth're-dath	Mil'lo
Mer'a-ri (3)	Me-thu'sa-el	Mi'na (9)
Mer'a-rites (8)	Me-thu'se-lah (9)	Mi-ni'a-min
Mer-a-tha'im (16)	Me-thu'se-la	Min'ni (3)
Me'red	Me-u'nim (13)	Min'nith
Me're-moth	Mez'a-hab	Miph'kad
Me'res	Mi'a-min	Mir'i-am
Mer'i-bah (9)	Mib'har	Mir'ma (9)
Mer'i-bah Ka'desh	Mib'sam	Mis'gab
Me-rib'ba-al	Mib'zar	Mish'a-el (13) (15)
Mer'i-moth (4)	Mi'cah (9)	Mi'shal (3)
Me-ro'dach (11)	Mi-cai'ah (5)	Mi'sham
Bal'a-dan	Mi'cha (9)	Mi'she-al
Me'rom	Mi'cha-el (15)	Mish'ma (9)
Me-ron'o-thite (8)	Mi'chah (9)	Mish-man'na
Me'roz	Mi-chai'ah	Mish'ra-ites (8)
Me'ruth	Mi'chel	Mis'par
Me'sech (6)	Mich'mas (6)	Mis'pe-reth
Me'sek	Mik'mas	Mis'pha (9)
Me'sha	Mich'mash	Mis'phah (9)
Me'shach (6)	Mich'me-thah (9)	Mis'ra-im (16)
Me'shech (6)	Mich'ri (3)	Mis're-photh-ma'
Me'shek	Mich'tam	im (16)

Mith'cah (9)	Mo'eth	Mo-se'ra (9)
Mith'nite (8)	Mol'a-dah (9)	Mo-se'rah (9)
Mith'ri-dath	Mo'lech (6)	Mo-so'roth
Mi'zar	<i>Mo'lek</i>	Mo'ses
Miz'pah (9)	Mo'li (3)	<i>Mo'zes</i>
Miz'peh (9)	Mo'lid	Mo-sol'lam
Miz'ra-im (16)	Mo'loch (6)	Mo-sul'la-mon
Miz'zah (9)	<i>Mo'lok</i>	Mo'za (9)
Mna'son	Mom'dis	Mo'zah
<i>Na'son</i>	Mo-o-si'as (13)	Mup'pim
Mo'ab	Mo'rash-ite (8)	Mu'shi (3)
Mo'ab-ites (8)	Mo'ras-thite	Mu'shites (8)
Mo-a-di'ah (15)	Mor'de-cai (5) (13)	Muth-lab'ben
Mock'mur	Mo'reh (9)	Myn'dus
Mock'ram	Mor'esh-eth Gath	My'ra (9)
Mo'din	Mo-ri'ah (15)	Myt-e-le'ne

<b>NA'AM</b>	Na'bath-ites (8)	Na'hath
Na'a-mah (9)	Na'both	Nah-bi' (3)
Na'a-man (15)	Na'chon (6)	Na'ha-bi (3)
Na'a-ma-thites (8)	Na'chor (6)	Na'hor
Na'a-mites (8)	Na'dab	Nah'shon
Na'a-rah (9)	Na-dab'a-tha	Na'hum
Na'a-rai (5)	Nag'ge (7)	Na'i-dus (5)
Na'a-ran	Na-ha'li-el (13)	Na'im
Na'a-rath	Na-hal'lal	Na'in
Na-ash'on	Na'ha-lol	Nai'oth (5)
Na'a-thus	Na'ham	Na-ne'a (9)
Na'bal	Na-ham'a-ni (3)	Na'o-mi (3)
Nab-a'ri-as	Na-har'a-i (5)	Na'pish
Na-ba-the'ans	Na'hash	Naph'i-si (3)

Naph'tha-li (3)	Ne-hel'a-mite	Nib'bas
Naph'thar	Ne-he-mi'ah (9) (15)	Nib'shan
Naph'tu-him (11)	Ne-he-mi'as	Nic-o-de'mus
Nas'bas	Ne'hum	Nic-o-la'i-tans
Na'shon	Ne-hush'ta (9)	Nic'o-las
Na'sith	Ne-hush'tah	Nim'rah
Na'sor	Ne-hush'tan	Nim'rim
Nà than	Ne'i-el (13)	Nim'rod
Na-than'a-el (13)	Ne'keb	Nim'shi (3)
Nath-a-ni'as (15)	Ne-ko'da	Nin'e-ve
Na'than Me'lech (6)	Nem-u'el (15) (17)	Nin'e-veh (9)
Na've	Nem-u'el-ites (8)	Nin'e-vites (8)
Na'um	Ne'p heg	Ni'san
Naz-a-rene'	Ne'phi (3)	Nis'roch (6)
Naz-a-renes' (8)	Ne'phis	<i>Nis'rok</i>
Naz'a-reth	Ne'phish	No-a-di'ah (15)
Naz'a-rite (8)	Ne-phish'e-sim	No'ah, or No'e
Ne'ah	Neph'tha-li (3)	Nob
Ne-a-ri'ah (15)	Nep'tho-ah	No'bah (9)
Neb'a-i (5)	Neph'tu-im	Nod
Ne-bai'oth (5)	Ne-phu'sim (13)	No'dab
Ne-ba'joth	Ner	No'e-ba (9)
Ne-bal'lat	Ne're-us	No'ga, or No'gah
Ne bat	Ner'gal	No'hah (9)
Ne'bo	Ner'gal Sha-re'zer	Nom
Neb-u-chad-nez'zar	Ne'ri (3)	Nom'a-des
Neb-u-chod-on'o-sor	Ne-ri'ah (15)	Non
Neb-u-chad-rez'zar	Ne-than'e-el (13)	Noph
Neb-u-chas'ban	Neth-a-ni'ah	<i>Noff</i>
Neb-u-zar'a-dan	Neth'i-nims	No'phah (9)
Ne'cho (6)	Ne-to'phah (9)	No-me'ni-us
Ne-co'dan	Ne-top'h'a-thi (3)	Nun, the father of
Ned-a-bi'ah (15)	Ne-top'h'a-thites	Joshua
Ne-e-mi'as	Ne-zi'ah (15)	Nym'phas
Neg'i-noth (7)	Ne'zib	

## OM

## OP

## OZ

## OB-A-DI'AH (15)

O'bal  
 O'bed  
 O'bed E'dom  
 O'beth  
 O'bil  
 O'both  
 O'chi-el (13)  
 Oc-i-de'lus (7)  
*Os-i-de'lus*  
 Oc'i-na (7)  
*Os'i-na*  
 Oc'ran  
 O'ded  
 O-dol'lam  
 Od-on-ar'kes  
 Og  
 O'had  
 O'hel  
 Ol'a-mus  
 O-lym'phas  
 Om-a-e'rus (13)

O'mar  
 O-me'ga (9)  
 O'mer  
 Om'ri (3)  
 On  
 O'nam  
 O'nan  
 O-nes'i-mus  
 On-e-siph'o-rus  
 O-ni'a-res  
 O-ni'as (15)  
 O'no  
 O'nus  
 O-ny'as  
 On'y-cha  
*On'e-ka*  
 O'nyx  
 O'phel  
 O'pher  
 O'phir  
 Oph'ni (3)  
 Oph'rah

O'reb  
 O'ren, or O'ran  
 O-ri'on  
 Or'nan  
 Or'phah (9)  
*Or'fa*  
 Or-tho-si'as (15)  
 O-sai'as (5)  
 O-se'as  
 O'see  
 O'she-a  
 Os'pray  
 Os'si-frage  
 Oth'ni (3)  
 Oth'ni-el (4) (13)  
 Oth-o-ni'as (15)  
 O'zem  
 O-zi'as (15)  
 O'zi-el (4) (13)  
 Oz'ni (3)  
 Oz'nites (8)  
 O-zo'ra (9)

PA	PE	PH
<b>P</b> A'A-RAI (5)	Pat'ro-bas	Per-u'da (9) (13)
Pa'dan	Pa'u	Peth-a-hi'ah (15)
Pa'dan A'ram	Paul	Pe'thor
Pa'don	Ped'a-hel (13)	Pe-thu'el (13)
Pa'gi-el (7) (13)	Ped'ah-zur	Pe-ul'thai (5)
Pa'hath Mo'ab	Ped-ai'ah (5)	Phac'a-reth
Pa'i (3) (5)	Pe'kah (9)	Phai'sur (5)
Pa'lal	Pek-a-hi'ah	Phal-dai'us (5)
Pal'es-tine	Pe'kod	Pha-le'as (11)
Pal'lu	Pel-a-i'ah (5)	Pha'leg
Pal'lu-ites (8)	Pel-a-li'ah	Phal'lu
Pal'ti (3)	Pel-a-ti'ah (15)	Phal'ti (3)
Pal'ti-el (13)	Pe'leg	Phal'ti-el (13)
Pal'tite (8)	Pe'let	Pha-nu'el (13)
Pan'nag	Pe'leth	Phar'a-cim (7)
Par'a-dise	Pe'leth-ites (8)	Pha'ra-oh
Pa'rah	Pe-li'as (15)	<i>Pa'ro</i>
Pa'ran	Pel'o-nite (8)	Phar-a-tho'ni (3)
Par'bar	Pe-ni'el (13)	Pha'rez
Par-mash'ta	Pe-nin'nah	Pha'rez-ites (8)
Par'me-nas	Pen'ni-nah	Phar'i-sees
Par'nath	Pen-tap'o-lis	Pha'rosh
Par'nach (6)	Pen'ta-teuch (6)	Phar'phar
Pa'rosh	<i>Pen'ta-teuk</i>	Phar'zites (8)
Par-shan'da-tha	Pen'te-cost	Pha'se-ah (13)
Par'u-ah	<i>Pen'te-coast</i>	Pha-se'lis (13)
Par-va'im (5) (16)	Pe-nu'el (13)	Phas'i-ron
Pa'sach (6)	Pe'or	Phe'be
Pas-dam'min	Per'a-zim	Phe-ni'ce (13)
Pa-se'ah (9)	Pe'resh	Phib'e-seth
Pash'ur	Pe'rez	Phi'col
Pas'o-ver	Pe'rez Uz'za	Phi-lar'ches
Pat'a-ra	Per'ga (9)	Phi-le'mon (11)
Pa-te'o-li	Per'ga-mos	Phi-le'tus (11)
Pa-the'us (13)	Pe-ri'da (9)	Phi-lis'ti-a
Path'ros	Per'iz-zites (8)	Phi-lis'tim
Bath-ru'sim	Per'me-nas	Phi-lis'tines (8)

<i>Fi-lis'tins</i>	Pi-ha-hi'roth	Pon'ti-us Pi'late
Phi-lol'o-gus	Pi'late	Por'a-tha (9)
Phil-o-me'tor	Pil'dash	Pot'i-phar
Phin'e-es	Pil'e-tha	Po-tiph'e-ra
Phin'e-has	Pil'tai (5)	Proch'o-rus
Phi'son (1)	Pi'non	Pu'a, or Pu'ah
Phle'gon	Pi'ra	Pu'dens
Pho'ros	Pi'ram	Pu'hites (8)
Phul, <i>rhymes dull</i>	Pir'a-thon	Pul, <i>rhymes dull</i>
Phur	Pir'a-thon-ite (8)	Pu'nites (8)
Phu'rah	Pis'gah	Pu'non
Phut, <i>rhymes nut</i>	Pi'son (1)	Pur, or Pu'rim
Phu'vah	Pis'pah	Put, <i>rhymes nut</i>
Phy-gel'lus	Pi'thon (1)	Pu'ti-el (13)
Phy-lac'te-ries	Poch'e-reth (6)	Py'garg

## RA

## RA

## RA

<b>RA</b> A-MAH (9)	Ra'cab (6)	Ram
Ra-a-mi'ah (15)	Ra'cal	Ra'ma, or Ra'mah
Ra-am'ses	Ra'chab (6)	Ra'math
Rab'bah	Ra'chel (6)	Ra-math-a'im (16)
Rab'bath	Rad'da-i (5)	Ram'a-them
Rab'bat	Ra'gau	Ra'math-ite (8)
Rab'bi (3)	Ra'ges	Ra'math Le'hi
Rab'bith	Rag'u-a	Ra'math Mis'peh
Rab-bo'ni (3)	Ra-gu'el (13)	Ra-me'ses
Rab'mag	Ra'hab	Ra-mi'ah (15)
Rab'sa-ces	Ra'ham	Ra'moth
Rab'sa-ris	Ra'kem	Ra'moth Gil'e-ad
Rab'sha-keh (9)	Rak'kath	Ra'pha
Ra'ca, or Ra'cha	Rak'kon	* Ra'pha-el (13) (15)

\* *Raphael*.—This word has uniformly the accent on the first syllable throughout Milton, though Græcised by *Ραφαιήλ*; but the quantity is not

<i>Ra'phel</i>	Re'i (3)	<i>Re'sa</i>
Ra'phah (9)	Re'kem	Rho'da
Raph'a-im (16)	Rem-a-li'ah (15)	Rhod'o-cus
Ra'phon	Re'meth	Ri'bai (5)
Ra'phu	Rem'mon	Rib'lah
Ras'sis	Rem'mon Meth'o-ar	Rim'mon
Rath'u-mus (12)	Rem'phan	Rim'mon Pa'rez
Ra'zis	Rem'phis	Rin'nah (9)
Re-a-i'ah (5)	Re'pha-el (13) (15)	Ri'phath
Re'ba (9)	Re'phah	<i>Ry'fath</i>
Re-bec'ca (9)	Reph-a-i'ah (15)	Ris'sah (9)
Re'chab (6)	Reph'a-im (16)	Rith'mah
Re'chab-ites (8)	Reph'a-ims	Ris'pah
Re'chah (9)	Reph'i-dim	Ro-ge'lim (7) (13)
<i>Re'ka</i>	Re'sen	Roh'gah (9)
Re-el-ai'ah (5)	Re'sheph	<i>Ro'ga</i>
Re-el-i'as (15)	Re'u	Ro'i-mus
Ree-sai'as (5)	Reu'ben	Ro-mam-ti-e'zer
Re'gem, <i>the g hard</i>	Re-u'el (13)	Rosh
Re-gem'me-lech	Reu'mah	Ru'by
Re'gom	Re'zeph	Ru'fus
Re-ha-bi'ah (15)	Re-zi'a (15)	Ru'ha-mah
Re'nob	Re'zin	Ru'mah
Re-ho-bo'am	Re'zon	Rus'ti-cus
Re-ho'both	Rhe'gi-um	Ruth
Re'hu	<i>Re'je-um</i>	<i>Rooth</i>
Re'hum	Rhe'sa	

so invariably settled by him; for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking or reading, we ought to make the two last vowels be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.



SA	SA	SA
<b>SA-BAC-THA'NI*</b>	Sa-la'thi-el (13)	Sa'mis
† Sab'a-oth	Sal'cah (9)	Sam'lah (9)
Sa'bat	Sal'chah	Sam'mus
Sab'a-tus	Sa'lem	Samp'sa-mes
Sab'ban	Sa'lim	Sam'son
Sab'bath	Sal'la-i (5)	Sam'u-el (13) (17)
Sab-ba-the'us	Sal'lu	San-a-bas'sa-rus
Sab-be'us	Sal'lum	San'a-sib
Sab-de'us	Sal-lu'mus (13)	San-bal'lat
Sab'di (3)	Sal'ma, or Sal'mah	San'he-drim
Sa-be'ans	Sal'mon	San-san'nah
Sa'bi (3)	Sal-mo'ne (13)	Saph
Sab'tah (9)	Sa'lom	Sa'phat
Sab'te-cha (6)	Sa-lo'me (13)	Saph-a-ti'as (15)
Sa'car	Sa'lu	Saph'ir
Sad-a-mi'as (15)	Sa'lum	Sa'pheth
Sa'das	Sam'a-el (13)	Sap-phi'ra (9)
Sad-de'us	Sa-mai'as (5)	Sap'phire
Sad'duc	Sa-ma'ri-a, or	Sar-a-bi'as (15)
Sad'du-cees	Sam-a-ri'a	Sa'ra, or Sa-rai (5)
Sa'doc	Sa-mar'i-tans	Sar-a-i'ah (5)
Sa-ha-du'tha Je'gar	Sam'a-tus	Sa-rai'as (5) (13)
Sa'la	Sa-me'i'us (9)	Sa-ram'a-el
Sa'lah (9)	Sam'gar Ne'bo	Sar'a-mel
Sal-a-sad'a-i (5)	Sa'mi (3)	Sa'raph

\* *Sabacthani*.—Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate: this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

† *Sabaoth*.—This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables, by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas, and a perversion of the sense.

Sar-ched'o-nus (6)	Sar'do-nyx	Sa-ro thi (3)
Sar'de-us	Sa're-a	Sar-se'chim (6)
Sar'dis	Sa-rep'ta	Sa'ruch (6)
Sar'dites (8)	Sar'gon	*Sa'tan
Sar'di-us	Sa'rid	Sath-ra-baz'nes
Sar'dine	Sa'ron	Sath-ra-bou-za'nes

\* *Satan*.—There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but none about the first. This is acknowledged to be short; and this has induced those critics who have great knowledge of Latin, and very little of their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction, for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables, with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself, (see Introduction, page xiii.) *Cato* and *Plato* are instances where we make the vowel *a* long in English, where it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* in the first syllable short in English, when it is long in Latin. Thus if a word of two syllables, with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato*, with the first vowel long: if this word, I say, happen to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good reason for shortening the first syllable of the English word, as in *magic*, *placid*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *cale-i-go*, *coge-i-to*, &c., with the first syllable long.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this

Sav'a-ran	Sem	Se'ther
Sa'vi-as (15)	Sem-a-chi'ah (15)	Sha-al-ab'bin
Saul	Sem-a-i'ah (15)	Sha-al'bim
Sce'va	Sem-a-i'as (5)	Sha-al'bo-nite (8)
Se'va	Sem'e-i (3)	Sha'aph
Sche'chem (6)	Se-mel'le-us	Sha-a-ra'im (16)
Ske'kem	Se'mis	Shar'a-im
Scribes	Sen'a-ah	Sha-ash'gas
Scyth'i-ans	Se'neh (9)	Shab-beth'a-i (5)
Syth'i-ans	Se'nir	Shach'i-a
Scy-thop'o-lis	Sen-a-che'rib (13)	Shad'da-i (5)
Scyth-o-pol'i-tans	Sen'u-ah	Sha'drach
Se'ba	Se-o'rim	Sha'ge (7)
Se'bat	Se'phar	Sha-haz'i-math (13)
Sec'a-cah	Seph'a-rad	Shal'le-cheth
Sech-e-ni'as (15)	Seph-ar-va'im (16)	Sha'lem
Se'chu	Se'phar-vites	Sha'lim
Sed-e-ci'as (15)	Se-phe'la	Shal'i-sha
Sed-e-si'as (7)	Se'rah	Shal'lum
Se'gub	Se-ra-i'ah (5)	Shal'ma-i (5)
Se'ir	Ser'a-phim	Shal'man
Se i-rath	Se'red	Shal-ma-ne'ser
Se'la	Se'ron	Sha'ma
Se'la Ham-mah-le'	Se'rug	Sham-a-ri'ah (15)
koth	Se'sis	Sha'med
Se'lah (9)	Ses'thel	Sha'mer
Se'led	Seth	Sham'gar
Sel-e-mi'as (15)	Se'thar	Sham'huth

analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation which is so agreeable to the analogy of our own language, and which is, at the same time, so much more pleasing to the ear. (See Principles prefixed to the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.)

Sha'mir  
 Sham'ma (9)  
 Sham'mah (9)  
 Sham'ma-i (5)  
 Sham'moth  
 Sham-mu'a (9)  
 Sham-mu'ah (9)  
 Sham-she-ra'i (5)  
 Sha'pham  
 Sha'phan  
 Sha'phat  
 Sha'pher  
 Shar'a-i (5)  
 Shar'ma-im (16)  
 Sha'rar  
 Sha-re'zer  
 Sha'ron  
 Sha'ron-ite (8)  
 Sha-ru'hen  
 Shash'a-i (5)  
 Sha'shak  
 Sha'veh (9)  
 Sha'veth  
 Sha'ul  
 Sha'ul-ites (8)  
 Sha-u'sha  
 She'al  
 She-al'ti-el (13)  
 She-a-ri'ah (15)  
 She-ar-ja'shub  
 She'ba, or She'bah  
 She'bam  
 Sheb-a-ni'ah (15)  
 Sheb'a-rim  
 She'bat  
 She'ber  
 Sheb'na  
 Sheb'u-el (13)  
 Shec-a-ni'ah

She'chem (6)  
 She'chem-ites  
 Shech'i-nah  
*Shek'e-nah*  
 Shed'e-ur  
 She-ha-ri'ah (15)  
 She'kel  
 She'lah  
 She'lan-ites (8)  
 Shel-e-mi'ah (15)  
 She'leph  
 She'lesh  
 Shel'o-mi (3)  
 Shel'o-mith  
 Shel'o-moth  
 She-lu'mi-el (13)  
 Shem  
 She'ma  
 Shem'a-ah (9)  
 Shem-a-i'ah (5)  
 Shem-a-ri'ah (15)  
 Shem'e-ber  
 She'mer  
 She-mi'da (13)  
 Shem'i-nith  
 She-mir'a-moth  
 She-mu'el (13) (17)  
 Shen  
 She-na'zar  
 She'nir  
 She'pham  
 Sheph-a-ti'ah (15)  
 She'phi (3)  
 She'pho  
 She-phu'phan (11)  
 She'rah  
 Sher-e-bi'ah (15)  
 She'resh  
 She-re'zer

She'shack  
 She'shai (5)  
 She'shan  
 Shesh'baz'zar  
 Sheth  
 She'thar  
 She'thar Boz'na-i  
 She'va  
 Shib'bo-leth  
 Shib'mah (9)  
 Shi'chron  
 Shig-gai'on (5)  
 Shi'on  
 Shi'hor  
 Shi'hor Lib'nath  
 Shi-i'im (3) (4)  
*She-i'im*  
 Shil'hi (3)  
 Shil'him  
 Shil'lem  
 Shil'lem-ites (8)  
 Shi'loh, or Shi'lo (9)  
 Shi-lo'ah (9)  
 Shi-lo'ni (3)  
 Shi-lo'nites (8)  
 Shil'shah (9)  
 Shim'e-a  
 Shim'e-ah  
 Shim'e-am  
 Shim'e-ath  
 Shim'e-ath-ites  
 Shim'e-i (3)  
 Shim'e-on  
 Shim'hi (3)  
 Shi'mi (3)  
 Shim'ites (8)  
 Shim'ma (9)  
 Shi'mon  
 Shim'rath

Shim'ri (3)	Sho'bek	Shu'pham-ite
Shim'rith	Sho'bi (3)	Shup'pim
Shim'ron	Sho'cho (6)	Shur
Shim'ron-ites (8)	Sho'choh (9)	Shu'shan
Shim'ron Me'ron	Sho'ham	Shu'shan E'duth
Shim'shai (5)	Sho'mer	Shu'the-lah (9)
Shi'nab	Sho'phach (6)	Shu'thal-ites (8)
Shi'nar	Sho'phan	Si'a (1)
Shi'phi (3)	Sho-shan'nim	Si'a-ka (1) (9)
Shiph'mite	Sho-shan'nim	Si'ba
Shiph ra (9)	E'duth	Sib'ba-chai (5)
Shiph'rath	Shu'a (9)	Sib'bo-leth
Ship'tan	Shu'ah (9)	Sib'mah (9)
Shi'sha (9)	Shu'al	Sib'ra-im (16)
Shi'shak	Shu'ba-el (13)	Si'chem (1) (6)
Shit'ra-i (5)	Shu'ham	Sid'dim
Shit'tah (9)	Shu'ham-ites (8)	Si'de
Shit'tim Wood	Shu'hites	Si'don
Shi'za (9)	Shu'lam-ite	Si-gi'o-noth (7)
Sho'a (9)	Shu'math-ites (8)	Si'ha (9)
Sho'ah (9)	Shu'nam-ite	Si'hon
Sho'ab	Shu'nem	Si'hor
Sho'bach (6)	Shu'ni (3)	Si'las
Sho'ba-i (5)	Shu'nites (8)	Sil'la (9)
Sho'bal	Shu'pham	* Sil'o-a

\* *Siloa*.—This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is Græcised by Σιλωά; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

..... Or if Sion hill  
Delight thee more, or *Siloa's* brook, that flow'd  
Fast by the oracle of God .....

If criticism ought not to overturn settled usages, surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that, if the accent be on it, it should be short.—(See Rules prefixed to the Greek and Latin Proper Names, rule 19).

Sil'o-as	Sis-am'a-i (5)	Sos'the-nes (13)
Sil'o-ah, or	Sis'e-ra (9)	Sos'tra-tus (13)
Sil'o-am	Si-sin'nes	So'ta-i (5)
Sil'o-e (9)	Sit'nah	Sta'chys (6)
Si-mal-cu'e	Si'van	<i>Sta'kees</i>
Sim'e-on	So	Stac'te
Sim'e-on-ites (8)	So'choh (6) (9)	Steph'a-nas
Si'mon	<i>So'ko</i>	Steph'a-na
Sim'ri (3)	So'coh (9)	Ste'phen
Sin	<i>So'ko</i>	Su'ah (9)
* Si'nai (5)	So'di (3)	Su'ba
Si'nim	Sod'om	Su'ba-i (5)
Sin'ites (8)	Sod'om-ites	Suc'coth
Si'on	Sod'o-ma	Suc'coth Be'noth
Siph'moth	Sol'o-mon	Su-ca'ath-ites (8)
Sip'pai (5)	Sop'a-ter	Sud
Si'rach (1) (6)	Soph'e-reth	Su'di-as
Si'rah (9)	So'rek	Suk'ki-ims (4)
Sir'i-on	So-sip'a-ter	Sur

\* *Sinai*.—If we pronounce this word after the Hebrew, it is three syllables; if after the Greek, Σινᾱ, two only; though it must be confessed that the liberty allowed to poets of increasing the end of a line with one, and sometimes two syllables, renders their authority, in this case, a little equivocal. Labbe adopts the former pronunciation, but general usage seems to prefer the latter: and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek:

Sing, heav'nly muse! that on the secret top  
Of Oreb or of *Sinai* didst inspire  
That shepherd . . . . .

God, from the mount of *Sinai*, whose gray top  
Shall tremble, he, descending, will himself,  
In thunder, lightning, and loud trumpets' sound,  
Ordain them laws.

*Par. Lost*, b. xii. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost* where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged that *Sinai* ought to be pronounced in two syllables. (See Rules prefixed to this Vocabulary, No. 5.)

Su'sa

Su'san-chites (6)

Su-san'nah (9)

Su'si (3)

Syc'a-mine

Sy-ce'ne

Sy'char (1) (6)

Sy-e'ius (12)

Sy-e'ne

Syn'a-gogue

*Syn'a-gog*

Syn'ti-che (4) (6)

Syr'i-a Ma'a-cah

Syr'i-on

Sy-ro-phe-nic'i-a

## TA

## TE

## TE

**T**A'A-NACH (5)

Ta'a-nach Shi'lo

Tab'ba-oth

Tab'bath

Ta'be-al

Ta'be-el (13)

Ta-bel'li-us

Tab'e-ra (9)

Tab'i-tha

Ta'bor

Tab'ri-mon

Tach'mo-nite

Tad'mor

Ta'han

Ta'han-ites (8)

Ta-haph'a-nes

Ta-hap'e-nes

Ta'hath

Tah'pe-nes (9)

Tah're-a (9)

Tah'tim Hod'shi

Tal'i-tha Cu'mi

Tal'mai (5)

Tal'mon

Tal'sas

Ta'mah

Ta'mar

Tam'muz

Ta'nach (6)

Tan'hu-meth

Ta'nis

Ta'phath

Taph'e-nes

Taph'nes

Ta'phon

Tap'pu-ah (13)

Ta'rah (9)

Tar'a-lah (9) (13)

Ta're-a (9)

Tar'pel-ites (8)

Tar'shis

Tar'shish

Tar-shi'si (3)

Tar'sus

Tar'tak

Tar'tan

Tat'na-i (5)

Te'bah (9)

Teb-a-li'ah (15)

Te'beth

Te-haph'ne-hes

Te-hin'nah

Te'kel

Te-ko'a, or

Te-ko'ah

Te-ko'ites (8)

Tel'a-bib

Te'lah (9)

Tel'a-im (16)

Te-las'sar

Te'lem

Tel-ha-re'sha

Tel-har'sa (9)

Tel'me-la (9)

Tel'me-lah (9)

Te'ma (9)

Te'man

Tem'a-ni (3)

Te'man-ites (8)

Tem'e-ni (3)

Te'pho

Te'rah (9)

Ter'a-phim

Te'resh

Ter'ti-us

*Ter'she-us*

Ter-tul'lus

Te'ta

Tet'rarch (6)	Ti'dal	To'bie, (Eng.)
Thad-de'us (12)	Tig'lath Pi-le'ser	To'bi-el (4) (13)
Tha'hash	Tik'vah (9)	To-bi'jah (15)
Tha'mah (9)	Tik'vath	To'bit
Tham'na-tha	Ti'lon	To'chen (6)
Tha'ra (9)	Ti-me'lus (13)	To-gar'mah
Thar'ra (9)	Tim'na (9)	To'hu
Thar'shish	Tim'nath (9)	To'i (3)
Thas'si (3)	Tim'na-thah	To'la (9)
The'bez	Tim'nath He'res	To'lad
The-co'e	Tim'nath Se'rah	To'la-ites (8)
The-las'ser	Tim'nite (8)	Tol'ba-nes
The-ler'sas	Ti-mo'the-us	Tol'mai (5)
The-oc'a-nus	<i>Tim'o-thy</i> , (Eng.)	To'phel
The-od'o-tus	Tip'sah (9)	To'phet
The-oph'i-lus	Ti'ras	To'u
The'ras	Ti'rath-ites (8)	Trach-o-ni'tis (12)
Ther'me-leth	Tir'ha-kah (9)	Trip'o-lis
Thes-sa-lo-ni'ca	Tir'ha-nah	Tro'as
Theu'das	Tir'i-a (9)	Tro-gyl'li-um
Thim'na-thath	Tir'sha-tha	Troph'i-mus
This'be	Tir'zah (9)	Try-phe'na (12)
Thom'as	Tish'bite	Try-pho'sa (12)
<i>Tom'as</i>	Ti'van	Tu'bal
Thom'o-i (3)	Ti'za	Tu'bal Ca'in
Thra-se'as	Ti'zite (8)	Tu-bi'e-ni (3)
Thum'mim	To'ah	Ty-be'ri-as
Thy-a-ti'ra (9)	To'a-nah	Tych'i-cus
Tib'bath	Tob	Tyre, <i>one syllable</i>
Ti-be'ri-as	To-bi'ah (15)	Ty-ran'nus
Tib'ni (3)	To-bi'as (15)	Ty'rus



UN	UT	UZ
V <sub>A-JEZ'A-THA</sub> (9)	Voph'si (3)	U'tha-i (5)
Va-ni'ah (9)	U'phaz	U'thi (3)
Vash'ni (3)	U-phar'sin	U'za-i (5)
Vash'ti (3)	Ur'ba-ne	U'zal
U'cal	U'ri (3)	Uz'za (9)
U'el	U-ri'ah (9)	Uz'zah (9)
U'la-i (5)	U-ri'as (15)	Uz'zen She'rah
U'lam	U'ri-el (4) (13)	Uz'zi (3)
U'la (9)	U-ri'jah (9) (15)	Uz-zi'ah (15)
Um'mah (9)	U'rim	Uz-zi'el (13) (15)
Un'ni (3)	U'ta (9)	Uz-zi'el-ites (8)

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XA	XE	XY
X <sub>A'GUS</sub>	Xe'ne-as	Xe-rol'y-be
Xan'thi-cus	Xer-o-pha'gi-a	Xys'tus

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ZA	ZA	ZA
Z <sub>A-A-NA'IM</sub> (16)	Zab-a-dæ'ans	Zab'di (3)
Za'a-man	Zab-a-dai'as (5)	Zab'di-el (11)
Za-a-nan'nim	Zab'bai (5)	Za-bi'na (9)
Za'a-van	Zab'ud	Za'bud
Za'bad	Zab-de'us (12)	* Zab'u-lon

\* *Zabulon*.—"Notwithstanding," says the editor of Labbe, "this word " in Greek, Ζαβουλων, has the penultimate long, yet in our churches we " always hear it pronounced with the acute on the antepenultimate. Those " who thus pronounce it plead that in Hebrew the penultimate vowel is " short; but in the word *Zorobabel*, Ζοροβαβελ, they follow a different " rule; for, though the penultimate in Hebrew is long, they pronounce it " with the antepenultimate accent."

Zac'ca-i (5)	Za'za	Zer'e-dah
Zac'cur	Zeb-a-di'ah (15)	Ze-red'a-thah
Zach-a-ri'ah (15)	Ze'bah (9)	Zer'e-rath
Za'cher (6)	Ze-ba'im (13) (16)	Ze'resh
Za'ker	Zeb'e-dee	Ze'reth
Zac-che'us (12)	Ze-bi'na	Ze'ri (3)
Zak-ke'us	Ze-bo'im (13)	Ze'ror
Za'dok	Ze-bu'da (13)	Ze-ru'ah (13)
Za'ham	Ze'bul	Ze-rub'ba-bel
Za'ir	Zeb'u-lon	Zer-u-i'ah (15)
Za'laph	Zeb'u-lon-ites (8)	Zer-vi'ah (15)
Zal'mon	Zech-a-ri'ah (15)	Ze'tham
Zal-mo'nah (9)	Ze'dad	Ze'than
Zal-mun'nah	Zed-e-ki'ah (15)	Ze'thar
Zam'bis	Zeeb	Zi'a (9)
Zam'bri (6)	Ze'lah (9)	Zi'ba (9)
Za'moth	Ze'lek	Zib'e-on
Zam-zum'mims	Ze-lo'phe-ad	Zib'i-on
Za-no'ah (9)	Ze-lo'tes (13)	Zich'ri (3)
Zaph-nath-pa-a-ne'ah	Zel'zah	Zik'ri
Za'phon	Zem-a-ra'im (16)	Zid'dim
Za'ra	Zem'a-rite (8)	Zid-ki'jah (15)
Zar'a-ces	Ze-mi'ra	Zi'don, or Si'don
Za'rah	Ze'nan	Zi-do'ni-ans
Zar-a-i'as (15)	Ze'nas	Zif
Za're-ah	Ze-or'im (13)	Zi'ha (1) (9)
Za're-ath-ites (8)	Zeph-a-ni'ah (15)	Zik'lag
Za'red	Ze'phath	Zil'lah (9)
Zar'e-phath	Zeph'a-thah	Zil'pah (9)
Zar'e-tan	Ze'phi, or Ze'pho	Zil'thai (5)
Za'reth Sha'har	Ze'phon	Zim'mah
Zar'hites (8)	Zeph'on-ites (8)	Zim'ram, or
Zar'ta-nah	Zer	Zim'ran
Zar'than	Ze'rah (9)	Zim'ri (3)
Zath'o-e	Zer-a-hi'ah (15)	Zin
Za-thu'i (3) (11)	Zer-a-i'a (5)	Zi'na (1) (9)
Zath'thu	Ze'rau	Zi'on, or Si'on (1)
Zat'tu	Ze'red	Zi'or (1)
Za'van	Zer'e-da	Ziph

Zi'phah (1)	Zo'ar	Zo'rah
Ziph'i-on (2)	Zo'ba, or	Zo'rath-ites (8)
Ziph'ites (8)	Zo'bah	Zo're-ah (9)
Zi'phron (1)	Zo-be'bah (9) (13)	Zo'rites (9)
Zip'por	Zo'har	* Zo-rob'ab-el
Zip-po'rah (13) (16)	Zo'he-leth	Zu'ar
Zith'ri (3)	Zon'a-ras	Zuph
Ziz	Zo'peth	Zur
Zi'za (1) (9)	Zo'phah	Zu'ri-el (13)
Zi'zah (1) (9)	Zo'phai (5)	Zu-ri-shad'da-i (5)
Zi'na (1) (9)	Zo'phar	Zu'zims
Zo'an	Zo'phim	

\* *Zorobabel*. See *Zabulon*.

TERMINATIONAL VOCABULARY  
OF  
SCRIPTURE PROPER NAMES.

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EBA\*

*Accent the Antepenultimate.*

BATHSHEBA, Elisheba, Beersheba.

ADA IDA

*Accent the Penultimate.*

Shemida.

*Accent the Antepenultimate.*

Eliada, Jehoida, Bethsäida, Adida.

EA EGA ECHA UPHA

*Accent the Penultimate.*

Laodicea, Chaldea, Judea, Arimathea, Idumea, Cæsarea,  
Berea, Iturea, Osea, Hosea, Omega, Hasupha.

*Accent the Antepenultimate.*

Cenchrea, Sabtechä.

ASHA ISHA USHA

*Accent the Penultimate.*

Elisha, Jerusha.

*Accent the Antepenultimate.*

Bäasha, Shalisha.

\* For the pronunciation of the final *a* in this selection, see Rule the 9th.

## ATHA ITHA UTHA

*Accent the Penultimate.*

Jegar-Sahadutha, Dalmanutha.

*Accent the Antepenultimate.*

Gabatha, Gabbatha, Amadatha, Hammedatha, Parshandatha, Ephphatha, Tirshatha, Admatha, Capphenatha, Poratha, Achmetha, Tabitha, Golgotha.

## IA

(Pronounced in two syllables.)

*Accent the Penultimate.*

Seleucia,\* Japhia, Adalia, Bethulia, Nethania, Chenania, Jäazania, Jamnia, Samaria, Hezia.

*Accent the Antepenultimate.*

Achäia, Arabia, Thracia, Samothracia, Grecia, Cilicia, Cappadocia, Seleucia, Media, India, Pindia, Claudia, Phrygia, Antiochia, Casiphia, Philadelphia, Apphia, Igdalia, Julia, Pamphylia, Mesopotamia, Armenia, Lycaonia, Macedonia, Apollonia, Junia, Ethiopia, Samaria, Adria, Alexandria, Celosyria, Syria, Assyria, Asia, Persia, Mysia, Galatia, Dalmatia, Philistia.

## IKA

*Accent the Antepenultimate.*

Elika.

ALA ELA ILA AMA EMA IMA

*Accent the Penultimate.*

Ambela, Arbela, Macphela.

*Accent the Antepenultimate.*

Magdala, Aquila, Aceldama, Apherema, Ashima, Jemima.

ANA ENA INA ONA

*Accent the Penultimate.*

Diana, Tryphena, Hyena, Palestina, Barjona.

\* For this word and Samaria, Antiochia, and Alexandria, see the *Initial Vocabulary* of Greek and Latin Proper Names. Also Rule 30th prefixed to the *Initial Vocabulary*.

*Accent the Antepenultimate.*

Abana, Hashbadana, Amana, Ecbatana.

# OA

*Accent the Antepenultimate.*

Gilböa, Teköa, Silöa, Esstemöa.

# ARA ERA IRA URA

*Accent the Penultimate.*

Guzara, Ahira, Sapphira, Thyatira, Bethsura.

*Accent the Antepenultimate.*

Bäara, Bethabara, Patara, Potiphera, Sisera.

# ASA OSA

*Accent the Penultimate.*

Cléasa, Tryphosa.

*Accent the Antepenultimate.*

Adasa, Amasa.

# ATA ETA ITA

*Accent the Antepenultimate.*

Ephphata, Achmeta, Melita, Hatita.

# AVA UA AZA

*Accent the Penultimate.*

Ahava, Malchishua, Elishua, Shamua, Jahaza.

*Accent the Antepenultimate.*

Jeshua, Abishua, Joshua.

# AB IB OB UB

*Accent the Penultimate.*

Eliab, Sennacherib, Ishbi-Benob, Ahitob, Ahitub.

*Accent the Antepenultimate.*

Abinadab, Aminadab, Jehonadab, Jonadab, Chileab, Aholiab,  
Magor-Missabib, Aminadib, Eliashib, Bälzebub, Bēelzebub.

## AC UC

*Accent the Antepenultimate.*

Isäac, Syriac, Abacuc, Habbacuc.

## AD ED ID OD UD

*Accent the Penultimate.*

Almodad, Arphaxad, Elihud, Ahihud, Ahiud, Ahilud.

*Accent the Antepenultimate.*

Galäad, Josabad, Benhadad, Giläad, Zelophëad, Zelophehad, Jochebed, Galeed, Icabod, Ammihud, Abiud.

CE DEE LEE MEE AGE YCHE OHE ILE AME  
OME ANE ENE OE OSSE VE*Accent the Penultimate.*

Phenice, Bernice, Eunice, Elelohe, Salome, Magdalene, Abilene, Mitylene, Cyrene, Syene, Colosse, (Nazarene, pronounced in three syllables, with the accent on the last.)

*Accent the Antepenultimate.*

Zebedee, Galilee, Ptolemee, Bethphage, Syntyche, Subile, Apame, Gethsemane, Siloe, Ninive.

## ITE\* (in one syllable.)

*Accent the Penultimate.*

Thisbite, Shuhite, Abiezrite, Gittite, Hittite, Hivite, Buzite.

*Accent the Antepenultimate.*

Harodite, Agagite, Areopagite, Gergashite, Morashite, Haruphite, Ephrathite, Bethelite, Carmelite, Hamulite, Benjamite, Nehelamite, Shulamite, Shunamite, Edomite, Temanite, Gilonite, Shilonite, Horonite, Amorite, Jebusite.

*Accent the Preantepenultimate.*Näamathite, Jezrëelite, Bethlehemite, Ephräimite, (Canäanite generally pronounced in three syllables, as if written *Can-an-ite*.)

\* Words of this termination have the accent of the words from which they are formed, and on this account are sometimes accented even on the preantepenultimate syllable; as *Bethlehemite* from *Bethlehem*, and so of

## AG OG

*Accent the Antepenultimate.*

Abishag, Hamongog.

## BAH CAH DAH EAH CHAH SHAH THAH

*Accent the Penultimate.*

Zobazibah, Makkedah, Abidah, Elishah:

*Accent the Antepenultimate.*

Dinhabah, Aholibah, Meribah, Abelbethmäacah, Abadah, Moladah, Zeredah, Jedidah, Gibëah, Shimëah, Zaphnath-Päaneah, Mëacah, Berachah, Bäashah, Eliathah.

## AIAH EIAH

*(Ai and ei pronounced as a diphthong in one syllable.)**Accent the Penultimate.*

\* Micaiah, Michaiah, Benaiah, Isaiah, Iphedeiah, Mäaseiah.

*(Ai pronounced in two syllables.)*

Adäiah, Pedäiah, Semäiah, Seräiah, Asäiah.

## IAH

*Accent the Penultimate.*

Abiah, Rhëabiah, Zibiah, Tobiah, Mäadiah, Zebadiah, Obadiah, Noadiah, Jedidiah, Ahiah, Pekahiah, Jezrahiah, Barachiah, Japhiah, Bithiah, Hezekiah, Helkiah, Zedekiah, Adaliah, Gedaliah, Igdaliah, Athaliah, Hackaliah, Remaliah, Nehemiah, Shelemiah, Meshelemiah, Jeremiah, Shebaniah, Zephaniah, Nethaniah, Chenaniah, Hananiah, Coniah, Jeconiah, Shëariah, Zachariah, Zechariah, Amariah, Shemariah, Azariah, Neariah, Moriah, Uriah, Josiah, Messiah, Shephathiah, Pelathiah, Ahaziah, Amaziah, Asaziah, Uzziah.

others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.—See Rule the 8th.

\* For the pronunciation of the two last syllables of these words, see Rule 5th prefixed to Scripture Proper Names, page 224.



## JAH

*Accent the Penultimate.*

Aijah, Abijah, Jehidijah, Ahijah, Elijah Adonijah, Irijah  
Tobadonijah, Urijah, Hallelujah, Zerujah.

KAH LAH MAH NAH OAH RAH SAH TAH VAH  
UAH*Accent the Penultimate.*

Rebekah, Azekah, Machpelah, Aholah, Abel-meholah, Bëu-  
lah, Elkanah, Hannah, Kirjath-sannah, Harbonah, Hashmonah,  
Zalmonah, Shiloah, Noah, Manoah, Zanoah, Uzzen-sherah,  
Zipporah, Keturah, Hadassah, Malchishuah, Shammuah,  
JEHOVAH, Zeruah.

*Accent the Antepenultimate.*

Marrekah, Bäalah, Shuthelah, Telmelah, Methuselah, Hachi-  
lah, Hackilah, Dalilah, Delilah, Havilah, Räämah, Aholiba-  
mah, Adamah, Elishamah, Ruhamah, Loruhamah, Kedemah,  
Ashimah, Jemimah, Penninah, Bäarah, Taberah, Deborah,  
Ephratah, Paruah.

## ACH ECH OCH

*Accent the Penultimate.*

Merodach, Evil-merodach.

*Accent the Antepenultimate.*

Ahisamach, Ebed-melech, Abimelech, Ahimelech, Elime-  
lech, Alammelech, Anammelech, Adralmelech, Regemmelech,  
Nathan-melech, Arioeh, Antioch.

## KEH LEH VEH APH EPH ASH ESH ISH

*Accent the Penultimate.*

Eläaleh, Elioreph, Jehoash.

*Accent the Antepenultimate.*

Rabshakeh, Nineveh, Ebiasaph, Bethshemesh, Enshemesh,  
Carchemish.

## ATH ETH ITH OTH UTH

*Accent the Penultimate.*

Goliath, Jehovah-jireth, Hazar-maveth, Baal-berith, Rehoboth, Arioth, Nebaioth,\* Naioth, Moseroth, Hazeroth, Pihahiroth, Mosoroth, Allon-bachuth.

*Accent the Antepenultimate.*

Mahalath, Bashemath, Asenath, Daberath, Elisabeth, Dab-basheth, Jerubbesheth, Ishbosheth, Mephibosheth, Harosheth, Zoheleth, Bechtileth, Shibboleth, Tanhumeth, Genesareth, Asbazareth, Nazareth, Mazzareth, Kirharaseth, Shelomith, Sheminith, Lapidoth, Anathoth, Kerioth, Shemiramoth, Kedemoth, Ahemoth, Jerimoth, Sigionoth, Ashtaroth, Mazzaroth.

## AI

(Pronounced as a diphthong in one syllable.)

*Accent the Penultimate.*

Chelubai, Asmadai, Sheshai, Shimshai, Hushai, Zilthai, Berothai, Talmai, Tolmai, Sinai, Talnai, Arbonai, Sarai, Sippai, Bezai.

*Accent the Antepenultimate.*

Mordecai, Sibbachai, Chephar-Hammonai, Pāarai.

## AI

(Pronounced in two syllables.)

*Accent the Penultimate.*

Ai.

*Accent the Antepenultimate.*

Zabbäi, Babäi, Nebäi, Shobäi, Subäi, Zaccäi, Shaddäi, Amishaddäi, Aridäi, Heldäi, Hegäi, Haggäi, Belgäi, Bilgäi, Abishäi, Uthäi, Adläi, Barzilläi, Uläi, Sisamäi, Shalmäi, Shammäi, Eliænäi, Tatnäi, Shether-boznäi, Naharäi, Sharäi, Shamsheräi, Shiträi, Arisäi, Bastäi, Baväi, Bigväi, Uzäi.

## DI EI LI MI NI OI PI RI UI ZI

*Accent the Penultimate.*

Areli, Löammi, Talithacumi, Gideon, Benoni, Hazeleponi, Philippi, Gehazi.

\* The *ai* in this and the next word form one syllable—See Rule 5, page 224.

*Accent the Antepenultimate.*

Engedi, Simëi, Shimëi, Edrëi, Bethbirëi, Abisëi, Bäali, Naphthali, Nephthali, Pateoli, Adami, Naomi, Hanani, Bëerlahäiroi, Merari, Häahashtari, Jesüi.

## EK UK

*Accent the Penultimate.*

Adonizedek, Adonibezek.

*Accent the Antepenultimate.*

Melchizedek, Amalek, Habakkuk.

## AAL EAL IAL ITAL UTAL

*Accent the Penultimate.*

Bäal, Kirjath-bäal, Hamutal.

*Accent the Antepenultimate.*

Meribbäal, Eshbäal, Ethbäal, Jerubäal, Tabäal, Belial, Abital.

## AEL ABEL EBEL

*Accent the Penultimate.*

Jäel, Abel.

*Accent the Antepenultimate.*

Gabael, Michael, Raphael, Mishael, Mehujael, Abimael, Ishmael, Ismael, Anael, Nathanael, Israel, Asael, Zerubbabel, Zerobabel, Mehetabel, Jezebel.

## EEL OGEL AHEL ACHEL APHEL OPHEL ETHEL

*Accent the Penultimate.*

Enrogel, Rachel, Elbethel.

*Accent the Antepenultimate.*

Tabëel, Abdëel, Japhalëel, Mahalëel, Bezalëel, Hanamëel, Jerahmëel, Hananëel, Nathanëel, Jabnëel, Jezrëel, Hazëel, Asahel, Barachel, Amraphel, Achitophel.

## IEL KEL

*Accent the Penultimate.*

Peniel, Uzziel.

*Accent the Antepenultimate.*

Abiel, Tobiel, Adiel, Abdiel, Gaddiel, Pagiel, Salathiel, Ithiel, Ezekiel, Gamaliel, Shelumiel, Daniel, Othniel, Ariel, Gabriel, Uriel, Shealtiel, Putiel, Haziël, Hiddekel.

## UEL EZEL

*Accent the Penultimate.*

Dëuel, Raguel, Bethuel, Pethuel, Hamuel, Jemuel, Kemuel, Nemuel, Phanuel, Penuel, Jeruel, Bethazel.

*Accent the Antepenultimate.*

\* Samuel, Lemuel, Emanuel, Immanuel.

## AIL

(Pronounced in two syllables.)

*Accent the Penultimate.*

Abihäil.

## AIL

(Pronounced as a diphthong in one syllable.)

*Accent the Antepenultimate.*

Abigail.

## OL UL

*Accent the Penultimate.*

Bethgamul.

*Accent the Antepenultimate.*

Eshtaol.

## ODAM AHAM IAM IJAM IKAM

*Accent the Penultimate.*

Elmodam, Abijam, Ahikam.

*Accent the Antepenultimate.*

Abraham, Miriam, Adonikam.

## OAM

*Accent the Penultimate.*

Rehoboam, Roboam, Jeroboam.

\* See Rule the 17th prefixed to Scripture Proper Names, page 231.

*Accent the Antepenultimate.*

Siloam, Abinoam, Ahinoam.

ARAM IRAM ORAM

*Accent the Penultimate.*

Padanaram, Abiram, Hiram, Adoniram, Adoram, Hadoram, Jehoram.

AHEM EHEM ALEM EREM

*Accent the Antepenultimate.*

Menahem, Bethlehem, Jerusalem, Beth-haccerem.

AIM \*

*Accent the Penultimate.*

Chusan-Rishathäim, Kirjathäim, Bethdiblatthäim, Ramathäim, Adithäim, Misrephothmäim, Abelmäim, Mahanäim, Manhanäim, Horonäim, Shäaräim, Adoräim, Sepharväim.

*Accent the Antepenultimate.*

Rephäim, Dothäim, Egläim, Carnäim, Sharäim, Ephräim, Beth-ephraäim, Mizräim, Abel-mizräim.

BIM CHIM PHIM KIM LIM NIM RIM ZIM

*Accent the Penultimate.*

Sarsechim, Zeböim, Kirjatharim, Bahurim, Kelkath-hazurim.

*Accent the Antepenultimate.*

Cherubim, Lehabim, Rephidim, Seraphim, Teraphim, Eliakim, Jehoiakim, Joiakim, Joakim, Bäalim, Dedanim, Ethanin, Abarim, Bethhaccerim, Kirjath-jëarim, Hazerim, Bäal-perazim, Gerizim, Gazizim.

DOM LOM AUM IUM NUM RUM TUM

*Accent the Penultimate.*

Obededom, Appii-forum, Miletum.

*Accent the Antepenultimate.*

Abishalom, Absalom, Capernäum, Rhegium, Trogyllium, Iconium, Adramyttium, Galbanum.

\* In this selection the *ai* form distinct syllables.—See Rule 16, page 231.

AAN CAN DAN EAN THAN IAN MAN NAN

*Accent the Penultimate.*

Memucan, Chaldëan, Ahiman, Elhanan, Johanan, Haman.

*Accent the Antepenultimate.*

Canäan, Chanäan, Merodach-baladan, Nebuzaradan, Elnathan, Jonathan, Midian, Indian, Phrygian, Italian, Macedonian, Ethiopian, Syrian, Assyrian, Egyptian, Näaman.

AEN VEN CHIN MIN ZIN

*Accent the Penultimate.*

Manäen, Bethaven, Chorazin.

*Accent the Antepenultimate.*

Jehoiachin, Benjamin.

EON AGON EPHON ASHON AION ION ALON

ELON ULON YLON MON NON RON YON

THUN RUN

*Accent the Penultimate.*

Bäal-meon, Beth-dagon, Bäal-zephon, Näashon, Higgaion, Shiggaion, Chilion, Orion, Esdrelon, Bäal-hamon, Philemon, Abiron, Beth-horon.

*Accent the Antepenultimate.*

Gibeon, Zibeon, Gedeon, Gideon, Simeon, Pirathon, Herodion, Carnion, Sirion, Ascalon, Ajalon, Askelon, Zebulon, Babylon, Jeshimon, Tabrimon, Solomon, Lebanon, Aäron, Apollyon, Jeduthun, Jeshurun.

EGO ICHO HIO LIO

*Accent the Penultimate.*

Ahio.

*Accent the Antepenultimate.*

Abednego, Jericho, Gallio.

AR ER IR OR UR

*Accent the Penultimate.*

Ahishar, Bäal-tamar, Balthasar, Elëazar, Eziongeber, Tig-

lath-pileser, Shalmaneser, Hadadezer, Abiezer, Ahiezer, Eliezer, Romantiezzer, Ebenezer, Joezer, Sharezer, Havoth-jäir, Asnoth-tabor, Beth-peor, Bäal-peor, Nicanor, Philometor.

*Accent the Antepenultimate.*

Issachar, Potiphar, Abiathar, Ithamar, Shemeber, Lucifer, Chedorlaomer, Aroer, Sosipater, Sopater, Achior, Nebuchodonosor, Eupator, Shedëur, Abishur, Pedahzur.

AAS BAS EAS PHAS IAS LAS MAS NAS OAS PAS  
RAS TAS YAS

*Accent the Penultimate.*

Osëas, Esäias, Tobias, Sedecias, Abadias, Asadias, Abdias, Barachias, Ezechias, Mattathias, Matthias, Ezekias, Nëemias, Jeremias, Ananias, Assanias, Azarias, Ezerias, Josias, Ozias, Bagëas, Aretas, Onyas.

*Accent the Antepenultimate.*

Annäas, Barsabas, Patrobas, Eneas, Phineas, Caiaphas, Cleophas, Herodias, Euodias, Georgias, Amplias, Lysanias, Gabrias, Tiberias, Lysias, Nicolas, Artemas, Elymas, Parmenas, Siloas, Antipas, Epaphras.

CES DES EES GES HES LES NES SES TES

*Accent the Penultimate.*

Gentiles,\* Rameses, Mithridates, Euphrates.

*Accent the Antepenultimate.*

Rabsaces, Arsaces, Nomades, Phinëes, Astyages, Diotrephes, Epiphanes, Tahaphanes, Hermogenes, Taphenes, Calisthenes, Sosthenes, Eumenes.

ENES AND INES

(In one syllable.)

*Accent the Ultimate.*

Gadarenes, Agarenes, Hagarenes.

\* *Gentiles*.—This may be considered as an English word, and should be pronounced in two syllables, as if written *Jen-tiles*, the last syllable as the plural of *tile*.

*Accent the Penultimate.*

Philistines, (pronounced *Philistins*.)

## ITES

(Pronounced in one syllable.)

[Words of this termination have the accent of the words from which they are formed, which sometimes occasions the accent to be placed even on the preantepenultimate syllable, as *Gileadites* from *Gilead*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.]

*Accent the Penultimate.*

Gadites, Kenites, Jammites, Levites, Hittites, Hivites.

*Accent the Antepenultimate.*

Rechabites, Moabites, Gergeshites, Nahathites, Kohathites, Pelethites, Cherethites, Uzzielites, Tarpelites, Elamites, Edomites, Reubenites, Ammonites, Hermonites, Ekronites, Hagarites, Nazarites, Amorites, Geshurites, Jebusites, Ninevites, Jesuites, Perizzites.

*Accent the Preantepenultimate.*

Gilēadites, Amalekites, Ishmāelites, Isrāelites, Midianites, Gibēonites, Aaronites.

## OTES

*Accent the Penultimate.*

Zelotes.

## IS

*Accent the Penultimate.*

Elimäis

*Accent the Antepenultimate.*

Antiochis, Amathis, Bäalis, Decapolis, Nēapolis, Hierapolis, Persepolis, Amphipolis, Tripolis, Nicopolis, Scythopolis, Salamis, Damaris, Vabsaris, Antipatris, Atargatis.

## IMS

*Accent the Penultimate.*

Emims, Zumims, Zamzummims.



*Accent the Antepenultimate.*

Rephäims, Gammadims, Cherethims, Anakims, Nethenims, Chemarims.

## ANS

*Accent the Penultimate.*

Sabëans, Laodicëans, Assidëans, Galilëans, Idumëans, Epicurëans.

*Accent the Antepenultimate.*

Arabians, Grecians, Herodians, Antiochians, Corinthians, Parthians, Scythians, Athenians, Cyrenians, Macedonians, Zidonians, Babylonians, Lacedemonians, Ethiopians, Cyprians, Syrians, Assyrians, Tyrians, Ephesians, Persians, Galatians, Cretians, Egyptians, Nicoläitans, Scythopolitans, Samaritans, Lybians.

## MOS NOS AUS BUS CUS DUS

*Accent the Penultimate.*

Archeläus, Meneläus, Abubus, Andronicus, Seleucus.

*Accent the Antepenultimate.*

Pergamos, Stephanos, Emmäus, Agabus, Bartacus, Achäicus, Tychicus, Aradus.

## EUS

*Accent the Penultimate.*

Daddeus, Asmodeus, Aggeus, Zaccheus, Ptolemeus, Macca-beus, Lebbeus, Cendebeus, Thaddeus, Mardocheus, Mordochus, Alpheus, Timeus, Bartimeus, Hymeneus, Elizeus.

*Accent the Antepenultimate.*

Dositheus, Timotheus, Nereus.

## GUS CHUS THUS

*Accent the Antepenultimate.*

Areopagus, Philologus, Lysimachus, Antiochus, Eutychus, Amadathus.

## IUS

*Accent the Penultimate.*

Darius.

*Accent the Antepenultimate.*

Gäius, Athenobius, Cornelius, Numenius, Cyrenius, Apol-

Ionius, Tiberius, Demetrius, Mercurius, Dionysius, Pontius, Tertius.

### LUS MUS NUS RUS SUS TUS

*Accent the Penultimate.*

Aristobulus, Eubulus, Nicodemus, Ecanus, Hircanus, Auranus, Sylvanus, Ahasuerus, Assuerus, Heliodorus, Areturus, Bar-jesus, Fortunatus, Philetus, Epaphroditus, Azotus.

*Accent the Antepenultimate.*

Attalus, Theophilus, Alcimus, Trophimus, Onesimus, Didymus, Libanus, Antilibanus, Sarchedonus, Acheacharus, Lazarus, Citherus, Elutherus, Jäirus, Prochorus, Onesiphorus, Asapharasus, Ephesus, Epenetus, Asyncritus.

### AT ET OT IST OST

*Accent the Antepenultimate.*

Ararat, Eliphalet, Gennesaret, Iscariot, Antichrist, Pentecost.

### EU HU ENU EW MY

*Accent the Penultimate.*

Casleu, Chisleu, Abihu, Andrew.

*Accent the Antepenultimate.*

Jehovah-Tsidkenu, Bartholomew, Jeremy.

### BAZ GAZ HAZ PHAZ

*Accent the Penultimate.*

Mahar-shalal-hash-baz, Shäash-gaz, Eliphaz.

*Accent the Antepenultimate.*

Jehöahaz.



**OBSERVATIONS**  
**ON THE**  
**GREEK AND LATIN**  
**ACCENT AND QUANTITY;**

**WITH SOME**  
**PROBABLE CONJECTURES**

**ON**  
**THE METHOD OF FREEING THEM FROM THE OBSCURITY AND**  
**CONTRADICTION IN WHICH THEY ARE INVOLVED, BOTH BY**  
**THE ANCIENTS AND MODERNS.**

**“ Nullius addictus jurare in verba magistri.”** *Horace.*



## ADVERTISEMENT.

AFTER the many learned pens which have been employed on the subject of the following Observations, the author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account, which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that, when the nature of the human voice forms so great a part of the inquiry into accent and quantity, its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject,\* one would be led to suppose that high and low,

\* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own, and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable, but no farther useful than to show the impossibility of it by the very method he has taken to explain it; for it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians; and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him. After all, what light can we expect will be thrown on this subject by one who, notwithstanding the infinitesimal distinctions he makes between similar sounds, says, that the *u* in *ugly*, and the *e* in *met* and *get*, are diphthongs; that the *a* in *may* is long, and the same letter in *nation* short; and that the *u* in *you*, *use*, &c. is always acutè-grave, and the *i* in *idle*, *try*, &c. grave-acute?

loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflections of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the author at least brings something new into the inquiry: and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

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## PREPARATORY OBSERVATIONS.

AS a perusal of the Observations on Greek and Latin Accent and Quantity requires a more intimate acquaintance with the nature of the voice than is generally brought to the study of that subject, it may not be improper to lay before the reader such an explanation of speaking sounds, as may enable him to distinguish between high and loud, soft and low, forcibleness and length, and feebleness and shortness, which are so often confounded, and which consequently produce such confusion and obscurity among our best prosodists.

But as describing such sounds upon paper, as have no definite terms appropriated to them, like those of music, is a new and difficult task, the reader must be requested to give as nice an attention as possible to those sounds and inflections of voice, which spontaneously annex themselves to certain forms of speech, and which, from their familiarity, are apt to pass unnoticed. But if experience were out of the question, and we were only acquainted with the organic formation of human sounds, we must necessarily distinguish them into five kinds: namely, the monotone, or one sound continuing a perceptible time in one note, which is the case with all musical sounds; a sound beginning low and sliding higher, or beginning high and sliding lower, without any perceptible intervals, which is essential to all speaking sounds. The two last may be called simple slides or inflections; and

these may be so combined as to begin with that which rises, and end with that which falls, or to begin with that which falls, and end with that which rises: and if this combination of different inflections be pronounced with one impulse or explosion of the voice, it may not improperly be called the circumflex or compound inflection; and this monotone, the two simple and the two compound inflections, are the only modifications, independent on the passions, of which the human voice is susceptible.

*The different States of the Voice.*

The modifications of the voice which have just been enumerated may be called absolute; because they cannot be converted into each other, but must remain decidedly what they are; while different states of the voice, as high and low, loud and soft, quick and slow, are only comparative terms, since what is high in one case may be low in another, and so of the rest. Beside, therefore, the modifications of voice which have been described, the only varieties remaining of which the human voice is capable, except those produced by the passions, are high, low, loud, soft, quick, slow, forcible, and feeble. Though high and loud, and low and soft, are frequently confounded, yet, when considered distinctly, their difference is easily understood; as, if we strike a large bell with a deep tone, though it gives a very loud tone, it will still be a low one; and if we strike a small bell with a high tone, it will still be a high tone, though the stroke be ever so soft; a quick tone in music is that in which the same tone continues but a short time, and a slow tone where it continues longer; but in speaking, a quick tone is that when the slide

rises from low to high, or from high to low, in a short time, and a slow tone the reverse; while forcible and feeble seem to be severally compounded of two of these simple states; that is, force seems to be loudness and quickness, either in a high or low tone also; and feebleness seems to be softness and slowness, either in a high or a low tone likewise. As to the tones of the passions, which are so many and various, these, in the opinion of one of the best judges in the kingdom, are *qualities* of sound, occasioned by certain vibrations of the organs of speech, independent on high, low, loud, soft, quick, slow, forcible, or feeble: which last may not improperly be called different *quantities* of sound.

It may not, perhaps, be unworthy of observation, how few are these principles, which, by a different combination with each other, produce that almost unbounded variety of which human speech consists. The different quantities of sound, as these different states of the voice may be called, may be combined so as to form new varieties with any other that are not opposite to them. Thus high may be combined with either loud or soft, quick or slow: that is, a high note may be sounded either in a loud or soft tone, and a low note may be sounded either in a loud or a soft tone also, and each of these tones may be pronounced either in a longer or a shorter time; that is, more slowly or quickly; while forcible seems to imply a degree of loudness and quickness, and feeble, a degree of softness and slowness, either in a high or a low tone. These combinations may, perhaps, be more easily conceived by classing them in contrast with each other:

High, loud, quick.

Low, soft, slow.

Forcible may be high, loud, and quick; or low, loud, and quick. Feeble may be high, soft, and slow; or low, soft, and slow.

The different combinations of these states, may be thus represented :

High, loud, quick, forcible.	Low, loud, quick, forcible.
High, loud, slow.	Low, loud, slow.
High, soft, quick.	Low, soft, quick.
High, soft, slow, feeble.	Low, soft, slow, feeble.

When these states of the voice are combined with the five modifications of voice above mentioned, the varieties become exceedingly numerous, but far from being incalculable: perhaps they may amount (for I leave it to arithmeticians to reckon them exactly) to that number into which the ancients distinguished the notes of music, which, if I remember right, was about two hundred.

These different states of the voice, if justly distinguished and associated, may serve to throw some light on the nature of accent. If, as Mr. Sheridan asserts, the accented syllable be only louder and not higher than the other syllables, every polysyllable is a perfect monotone. If the accented syllable be higher than the rest, which is the general opinion both among the ancients and moderns, this is true only when a word is pronounced alone, and without reference to any other word; for when suspended at a comma, concluding a negative member followed by an affirmative, or asking a question beginning with a verb, if the unaccented syllable or syllables be the last, they are higher than the accented syllable, though not so loud. So that the true definition of accent is this:

*If the word be pronounced alone, and without any reference to other words, the accented syllable is both higher and louder than the other syllables either before or after it; but if the word be suspended, as at the comma, if it end a negative member followed by an affirmative, or if it conclude an inter-*

*rogative sentence beginning with a verb, in each case the accented syllable is louder and higher than the preceding, and louder and lower than the succeeding syllables.* This will be sufficiently exemplified in the following pages. In the mean time it may be observed, that if a degree of swiftness enter into the definition of force, and the accented syllable be the most forcible, it follows that the accent does not necessarily lengthen the syllable, and that if it fall on a long vowel, it is only a longer continuation of that force with which it quickly or suddenly commenced; for as the voice is an efflux of air, and air is a fluid like water, we may conceive a sudden gush of this fluid to continue either a longer or a shorter time, and thence form an idea of long or short quantity. If, however, this definition of force, as applied to accent, should be erroneous or imaginary, let it be remembered it is an attempt to form a precise idea of what has hitherto been left in obscurity; and that, if such an attempt should fail, it may at least induce some curious inquirer to show where it fails, and to substitute something better in its stead.

If these observations be just, they may serve to show how ill-founded is the opinion of that infinite variety of voice of which speaking sounds consist. That a wonderful variety may arise from the key in which we speak, from the force or feebleness with which we pronounce, and from the tincture of passion or sentiment we infuse into the words, is acknowledged: but speak in what key we will, pronounce with what force or feebleness we please, and infuse whatever tincture of passion or sentiment we can imagine, into the words, still they must necessarily be pronounced with one of the foregoing modifications of the voice. Let us go into whatever twists or *zig-zags* of tone we will, we cannot go out of the boundaries of these inflections. These are the out-

lines on which all the force and colouring of speech is laid; and these may be justly said to form the first principles of speaking sounds.

*Exemplification of the different Modifications of the Voice.*

*The Monotone, the Rising Inflection, the Falling Inflection, the Rising Circumflex, and the Falling Circumflex.*

Though we seldom hear such a variety in reading or speaking as the sense and satisfaction of the ear demand, yet we hardly ever hear a pronunciation perfectly monotonous. In former times we might have found it in the midnight pronunciation of the Bellman's verses at Christmas; and now the Town Crier, as Shakspeare calls him, sometimes gives us a specimen of the monotonous in his vociferous exordium—" *This is to give notice!*" The clerk of a court of justice also promulgates the will of the court by that barbarous metamorphosis of the old French word *Oyez! Oyez!* Hear ye! Hear ye! into *O yes! O yes!* in a perfect sameness of voice. But however ridiculous the monotone in speaking may be in the above-mentioned characters, in certain solemn and sublime passages in poetry it has a wonderful propriety, and, by the uncommonness of its use, it adds greatly to that variety with which the ear is so much delighted.

This monotone may be defined to be a continuation or sameness of sound upon certain words or syllables, exactly like that produced by repeatedly striking a bell: such a stroke may be louder or softer, but continues in exactly the same pitch. To express this tone, a horizontal line may be adopted; such a one as is generally used to signify a long syllable in verse. This tone may be very properly introduced in



some passages of Akenside's *Pleasures of Imagination*, where he so finely describes the tales of horror related by the village matron to her infant audience:

Breathing astonishment! of witching rhymes  
And evil spirits; of the death-bed call  
To him who robb'd the widow, and devour'd  
The orphan's portion; of unquiet souls  
Ris'n from the grave to ease the heavy guilt  
Of deeds in life conceal'd; of shapes that walk  
At dead of night, and clank their chains, and wave  
The torch of hell around the murd'rer's bed.

If the words "of shapes that walk at dead of night" be pronounced in a monotone, it will add wonderfully to the variety and solemnity of the passage.

The rising inflection is that upward turn of the voice we generally use at the comma, or in asking a question beginning with a verb, as *Nó*, say you; did he say *Nó*? This is commonly called a suspension of voice, and may not improperly be marked by the acute accent, thus (').

The falling inflexion is generally used at the semicolon and colon, and must necessarily be heard in answer to the former question: *He did*; he said *Nò*. This inflection, in a lower tone of voice, is adopted at the end of almost every sentence, except the definite question, or that which begins with the verb. To express this inflection, the grave accent seems adapted, thus (').

The rising circumflex begins with the falling inflection, and ends with the rising upon the same syllable, and seems as it were to twist the voice upwards. This inflection may be exemplified by the drawling tone we give to some words spoken ironically; as the word *Clodius* in Cicero's Oration for Milo. This turn of voice may be marked in this manner (v):



“ But it is foolish in us to compare Drusus Africanus  
 “ and ourselves with Clōd<sup>v</sup>ius; all our other calamities were  
 “ tolerable, but no one can patiently bear the death of  
 “ Clōd<sup>v</sup>ius.”

The falling circumflex begins with the rising inflection, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This inflection seems generally to be used in ironical reproach; as on the word *you* in the following example:

“ So then you are the author of this conspiracy against  
 “ me? It is to you that I am indebted for all the mischief that  
 “ has befallen me?”

If to these inflections we add the distinction of a phrase into accentual portions, as

Prosperity | gáins friends | and advérsity | trîes them, |  
 and pronounce *friends* like an unaccented syllable of *gains*;  
*and* like an unaccented syllable of *adversity*; and *them* like an  
 unaccented syllable of *tries*; we have a clear idea of the relative forces of all the syllables, and approximate closely to a notation of speaking sounds.

For farther information respecting this new and curious analysis of the human voice, see *Elements of Elocution*, second edition, page 62; and *Rhetorical Grammar*, third edition, page 143.

# OBSERVATIONS

ON THE

## GREEK AND LATIN ACCENT, &c.

1. IN order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language:\* and as quantity is supposed by some to regulate the accent in English as well as in Greek and Latin, it will be

\* It is not surprising, that the accent and quantity of the ancients should be so obscure and mysterious, when two such learned men of our own nation as Mr. Forster, and Dr. Gally differ about the very existence of quantity in our own language. The former of these gentlemen maintains, that "the English have both accent and quantity, and that no language can be without them;" but the latter asserts, that "in the modern languages, the pronunciation doth not depend upon a natural quantity, and therefore a greater liberty may be allowed in the placing of accents." And in another place, speaking of the northern languages of Europe, he says, that "it was made impossible to think of establishing quantity for a foundation of harmony, in pronunciation. Hence it became necessary to lay aside the consideration of quantity, and to have recourse to accents." In these and some other passages, that writer," says Forster, "seems to look upon accents as alone regulating the pronunciation of English, and quantity as excluded from it." *Forster's Essay on Accent and Quantity*, page 28.

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necessary first to inquire, what we mean by long and short vowels, or, as some are pleased to term them, syllables.

2. In English, then, we have no conception of quantity arising from any thing but the nature of the vowels, as they are pronounced long or short. Whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonants. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels; and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

3. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero*, in English as well as in Latin pronunciation, is long, though unaccented; and the *i* short, though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the sub-

As a farther proof of the total want of ear in a great Greek scholar—Lord Monboddó says, “Our accents differ from the Greek in two material respects: First, they are not appropriated to particular syllables of the word, but are laid upon different syllables, according to the fancy of the speaker, or rather as it happens: for I believe no man speaking English does, by choice, give an accent to one syllable of a word different from that which he gives, to another.”

“Two things, therefore, that, in my opinion, constitute our verse, are the number of syllables, and the mixture of loud and soft, according to certain rules. As to quantity, it is certainly not essential to our verse, and far less is accent.” See Steele’s *Prosodia Rationalis*, page 103 110.

stantives *cónfine*, *pérfume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend that the acute accent and long quantity are inseparable call the first vowels of these words long, if they please, but to those who make their ear and not their eye the judge of quantity, when compared with the last vowels, they will always be esteemed short.\*

4. The next object of inquiry is, What is the nature of English accent? Mr. Sheridan,† with his usual decision, tells us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression

\* A late very learned and ingenious writer tells us, that our accent and quantity always coincide; he objects to himself the words *signify*, *magnify*, *qualify*, &c., where the final syllable is longer than the accented syllable; but this he asserts, with the greatest probability, was not the accentuation of our ancestors, who placed the accent on the last syllable, which is naturally the longest. But this sufficiently proves, that the accent does not necessarily lengthen the syllable it falls on; that is, if length consist in pronouncing the vowel long, which is the natural idea of long quantity, and not in the duration of the voice upon a short vowel occasioned by the retardation of sounding two succeeding consonants, which is an idea, though sanctioned by antiquity, that has no foundation in nature; for who, that is not prejudiced by early opinion, can suppose the first syllable of *elbow* to be long, and the last short?—See *Essay on Greek and Latin Prosodies*.—Printed for ROBSON.

† The term (accent) with us has no reference to inflections of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest.—*Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours, (says Mr. Sheridan,) let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an iambic movement; the only way by which a drum (as it is incapable of any change of notes), can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients.—*Art of Reading*, page 75.

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of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the bellman repeats his verses, the crier pronounces his advertisement, or the clerk of a church gives out the psalm, we hear an *ictus* or accentual force upon the several accented syllables, which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader,—but still it is singing, and therefore essentially different from speaking; for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression: so that when we are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing, that singing and speaking differ only in degree,


I am sorry to find one of the most ingenious, learned, and candid inquirers into this subject, of the same opinion as Mr. Sheridan. The authority of Mr. Nares would have gone near to shake my own opinion, if I had not recollected, that this gentleman confesses he cannot perceive the least of a diphthongal sound in the *i* in *strike*, which Dr. Wallis, he observes, excludes from the simple sounds of the vowels. For if the definition of a vowel sound be, that it is formed by one position of the organs, nothing can be more perceptible than the double position of them in the present case, and that the noun *eye*, which is perfectly equivalent to the pronoun *I*, begins with the sound of *a* in *father*, and ends in that of *e* in *equal*.—See Nares's *English Orthöëpy*, page 2. 144.

and not in kind; whereas they are just as different as motion and rest.\*

5. Whenever in speaking we adopt a singing tone, (which was formerly the case with puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recitative is just as much singing as what is called air, or any other species of musical composition.

6. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct in-

tervals, as the following straight lines to the eye; — —

the other slides upwards or downwards, as the following oblique lines;  nor is the one more different to the eye

than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of mu-

\* It is not denied, that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not.* But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.—See Note to sect. 23.

sical speaking, impose upon us with words to which, we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example: for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line; for the moment the straight line of sound, or the monotone, is adopted, we hear something essentially distinct from speaking.

7. As high and low, loud and soft, forcible and feeble, are comparative terms, words of one syllable pronounced alone, and without relation to other words or syllables, cannot be said to have any accent.\* The only distinction to which such words are liable, is an elevation or depression of voice, when we compare the beginning with the end of the word or syllable. Thus a monosyllable, considered singly, rises from a lower to a higher tone in the question *Nó?* which may therefore be called the acute accent; and falls from a higher to a lower tone upon the same word in the answer *Nò*, which may therefore be called the grave. But when the accented word or syllable is associated with unaccented words or syllables, the acute accent is louder and higher than the preceding, and louder and lower than the succeeding syllables, as in the question, *Satisfactorily did he say?* and the grave accent

\* How the ancients could make every monosyllable accented, (that is, according to their definition of accent, pronounced with an elevated tone of voice,) without telling us how this elevation happened, whether it were an elevation of one part of the syllable above the other, or the elevation of one word or syllable above other words or syllables,—how these distinctions, I say, so absolutely necessary to a precise idea of accent, should never be once mentioned, can be resolved into nothing but that attachment to words without ideas, and that neglect of experiment, which have involved the moderns in the same mist of ignorance and error.



both louder and higher than either the preceding or succeeding syllables in the answer—*He said satisfactorily*. Those who wish to see this explained more at large may consult *Elements of Elocution*, page 183; or *Rhetorical Grammar*, 3d edit. page 77.

8. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately, when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone;\*

\* That excellent scholar Mr. Forster furnishes an additional instance of the possibility of uniting a deep and accurate knowledge of what is called the prosody of the ancients with a total ignorance of the accent and quantity of his own language. After a thousand examples to show how the English is susceptible of every kind of metre among the ancients, (though in all his examples he substitutes English *accent* for Greek and Latin *quantity*) he proceeds to show the difference between the English, the Irish, and the Scotch pronunciation.

“The English join the acute and long time together, as in *liberty*: y short. The Scotch observe our quantity, and alter our accent, *liberty*!; y short. When I say they observe our quantity, I mean they pronounce the same syllable long which we do, but they make it longer. In respect to the circumflex with which their pronunciation abounds: it may be remarked, that it is not formed as the Greek, Latin, and English, of an acute and grave, but of a grave and acute, *róðs*, *ròs*, *ròund*, English; *ròund*, Scotch.

“The Irish observe our quantity and accent too, but with a greater degree of spirit or emphasis, which Scaliger calls *afflatio in latitudine*—“giving to most syllables an aspiration.” *Essay on Accent and Quantity*, page 75.

Mr. Forster falls exactly into the mistake of Mr. Sheridan, though he has a quite different idea of accent. He supposes *liberty* always pronounced by an Englishman in one manner, and that as a single word, or at the end of a sentence: he has not the least notion of the different inflection the same word may have accordingly as the accent is differently inflected, as we may plainly perceive in the following question: Is it *liberty* or licentiousness you plead for? where the English raise the voice on the latter syllable, as the Scotch too frequently do. With respect to the quantity of the first syllable, which Mr. Forster says the Scotch preserve in this



that is, as if words were always pronounced with one inflection of voice, and as if there were no difference with respect to the nature of the accent, whether the word is an affirmation or a question, in one part of the sentence, or in another: when nothing can be more palpable to a correct ear than that the accents of the word *voluntary* in the following sentences are essentially different:

His resignation was *vòluntary*.

He made a *vóluntary* resignation.

word, I must dissent from him totally; for they preserve the accent, and alter the quantity, by pronouncing the first syllable as if written *lee* *liberty*. If Mr. Forster call this syllable long in the English pronunciation of it, I should be glad to be told of a shorter accented syllable than the first of *liberty*: if he say the accent being on it renders it long, I answer this subverts his whole system; for if accent, falling on any vowel, make it long, the quantity of the Greek and Latin is overturned, and *cano*, in the first line of the *Æneid*, must be a spondee.

This is the consequence of entering on the discussion of a difficult point, without first defining the terms;—nothing but confusion and contradiction can ensue.

But I must give this writer great credit for his saying the Scotch pronunciation abounds with the circumflex; for this is really the case; and the very circumflex opposite to the Greek and Latin, beginning with the grave and ending with the acute. I am not, however, a little astonished that this did not show him how deficient the ancients were in this modification of the voice; which, though used too frequently in Scotland, is just as much in the human voice as the other circumflex; and may be, and is often, used in England, with the utmost propriety. With respect to the common circumflex on Greek, Latin, and some French words, the accentual use of it is quite unknown, and it only stands for long quantity; but both these circumflexes are demonstrable upon the human voice in speaking, and may be made as evident by experiment as the stress of an accented syllable by pronouncing the word on which it is placed.—See *Rhetorical Grammar*, 3d edit. page 80.

I must just take notice of the inaccuracy of Mr. Forster in saying the last syllable of *liberty* is short, and yet that it has the circumflex accent: this is contrary to all the prosody of antiquity, and contrary to the truth of the case in this instance; for it is the length of the first syllable, arising from the circumflex on it, which distinguishes the Scotch from the English pronunciation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables; and in the second, it is louder and lower than the rest. The same may be observed of the following question :

Was his resignation *vóuntary* or *invóuntary*?

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *invóluntary* it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

9. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accents differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland) what shall we think of his telling us, that in England we pronounce the word *majesty*\* with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent be meant stress, nothing is more

\* Would not any one suppose, that by Mr. Forster's producing this word as an example of the English accent, that the English always pronounced it one way, and that as if it ended a declarative sentence? This is exactly like the mistake of Priscian in the word *Natura*.—See sect. 20, in the Notes.

evident than that the English and Scotch, with the exception of very few words, place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence; as,

He spoke against the king's *màjesty*:

and louder and lower than the two last when it is the last accented word but one in a sentence, as,

He spoke against the *májesty* of the king:

or when it is the last word in asking a question, beginning with a verb, as,

Did he dare to speak against the king's *mâjesty*?

10. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to adopt the rising circumflex and long quantity where the English use the simple rising inflection and short quantity. Thus in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflection, as in the two last sentences, whether it end a question beginning with a verb, as, “Is this the picture of his *májesty*?” or whether it end an affirmative sentence, as “This is the picture of his *májesty*.” And it is the prevalence of this long quantity with the rising inflection that forms the principal difference between the English and Scotch pronunciation.

11. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next inquire into the nature of the accent and quantity of the ancients.\*

12. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession are supposed naturally to require. Now vowels were said to be either long by nature, or long by position. Those long by nature† were such as were long, though succeeded by a single consonant, as the *u* in *natura*,

\* So much are the critics puzzled to reconcile the tragic and comic verses of the ancients to the laws of metre, that a learned writer in the *Monthly Review*, for May 1762, speaking of the corrections of Dr. Heath, in his notes or readings of the old Greek tragedians, says,

“ These *Emendations* are much more excusable than such as are “ made merely for the sake of the metre, the rules of which are so ex- “ tremely vague and various, as they are laid down by the metrical critics, “ that we will venture to say, any chapter in *Robinson Crusoe* might be “ reduced to measure by them. This is not conjecture; the thing shall “ be proved.

“ As I was rummaging about her,	<i>Iambicus dimeter hypercatalectus.</i>
“ I found several .....	<i>Dochmaicus</i>
“ Things that I wanted, .....	<i>Dactylicus dimeter</i>
“ A fire-shovel and tongs, .....	<i>Dochmaicus ex epitrito quarto et syl- laba</i>
“ Two brass kettles, .....	<i>Dochmaicus</i>
“ A pot to make chocolate, .....	<i>Periodus brachycatalectus</i>
“ Some horns of fine glaz'd powder,	<i>Euripideus</i>
“ A gridiron, and seve- .....	<i>Dactylica penthimimeris</i>
“ Ral other necessaries. ....	<i>Basis anapesticacum syllaba.</i>

† If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honour) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as in every *u* in the word *tumulus*. Those vowels which were long by position were such as were succeeded by two or more consonants, as the first *o* in *sponsor*: but if the long and short quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short, then the *a* in *mater* and *pater*\* must have been pronounced like our *a* in *later* and *latter*;† and those vowels which were long by position, as the *a* in *Bacchus* and *campus*, must have been sounded by the ancients as we hear them in the English words *bake* and *came*.

13. If therefore the long quantity of the ancients were no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

14. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as

\* I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it were like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

those which succeed? \* Dr. Gally tells us, the reason of this is, “that the vowel being the most essential part of the syllable, the voice hastens to seize it; and, in order to do this, “it slurs over all the consonants that are placed before it, so “that the voice suffers little or no delay. But the case of the “consonant that follows is not the same: it cannot be “slurred over, but must be pronounced full and distinct, “otherwise it would run into and be confounded with the “following syllable. By this mean the voice is delayed more “in the latter than in the former part of the syllable, and “*ῑτ*’ is longer than *σπεο*, and *η* longer than *Σπληη*.”

I must own myself at a loss to conceive the force of this reasoning: I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel; nor can I conceive why the latter consonants of a syllable may not be pronounced as rapidly as the former, without running the former syllable into the latter, and thus confounding them together; since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it: but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

15. In the first place, then, in words of more than one syllable, but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as be-

\* “Dissertation against pronouncing the Greek Language according to Accents.”—Dissert. ii. page 50, second edition.



longing to the *succeeding* vowel, and, according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter. As one consonant, therefore, does not naturally produce long quantity, where is the delay if the other consonants be hurried over? and, consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

16. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct, that it may not run into, and be confounded with, the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *casirametor*? &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*, as if written *cass*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin grammarians, carry the consonants to the succeeding syllable, as if written *cay-stray*, we find these consonants pronounced exactly in the same manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity—a lengthening of the sound by pronouncing the vowel open, as if we were to pronounce the *a* long in *mater*, by sounding it as if written *may-ter*; and the same letter short in *pater*, as if it were written *patter*.\*

\* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels, as they are called; that is, such as come before a

17. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues—an analogy which makes the vowel long before one consonant, and short before more than one.

18. If, however, the quantity of the ancients lay only in the vowel, which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

“Fulgura, *nec* diri toties arsêre cometæ;”

this word must have been pronounced as if written *neck*; just as differently as the words *proper*, *of*, *mankind*, *is*, and *man*; in the line of Pope, would be pronounced by the same rule,

“The proper study of mankind is man;”

and as if written,

mute and a liquid; as the first *a* in *patria*, the *e* in *refluo*, &c.; as in these words the vowel preceding the mute and liquid is either long or short, as the writer or speaker pleases to make it; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable were to be made long, did the speaker dwell longer on the consonants, and if it were to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables? The utter impossibility of conceiving this to have been the case renders it highly probable that the long or short quantity lay only in the vowel.



“The *propeer* study *ove mane-kind ees mane*.”

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule,

“*Finalem cæsura brevem producere gaudet*,”

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them, and at the strange variety and ambiguity to the ear this difference must occasion!\*

19. But if this system of quantity among the ancients appear strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

20. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable; but so loose and indefinite are many of their expressions, so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Henninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and

\* See this idea of the different sound of words, when taken singly, and when in composition, most excellently treated by the author of the Greek and Latin Prosodies, attributed to the present Bishop of St. Asaph, page 101.

long quantity signify the same; while, Michaëlis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different.\* The only thing they seem to agree in is, that the acute accent always raises the syllable on which it is placed higher than any other in the word.† This is certainly true, in English pronunciation, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last accented word but one, or where it is at the end of a question beginning with a verb when we suspend the voice in expectation of an answer, we then find

\* Is it not astonishing that the learned men will wrangle with each other for whole pages about the sense of a word in Dionysius of Halicarnassus, upon the difference between singing and speaking sounds, when this difference is just as open to them by experiment as it was to him? Who can sufficiently admire the confidence of Isaac Vossius, who says—*“In cantu latius evagari sonos, quam in recitatione aut communi sermone, utpote in quo vitiorum habeatur, si vox ultra diapente seu tres tonos et semitonium, acuatur.”* In singing, the sound has a larger compass than in reading or common speaking, insomuch that, in common discourse, whatever is higher than the *diapente* is held to be extremely vicious.

† Thus Priscian. *“In unaquaque parte orationis arsis et thesis sunt velut in hac parte natura: ut quando dico natu, elevatur vox et est arsis in tu: quando vero ra deprimitur vox et est thesis.”* Any one would conclude from this description of the rising and falling of the voice upon this word, that it could only be pronounced one way, and that there was no difference in the comparative height of the vowel *u* in the two following sentences:

Lucretius wrote a book *De Rerum Natura*.

Lucretius wrote a book *De Natura Rerum*.

Whereas it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last: and this confounding of loud with high, and soft with low, seems to be the great stumbling-block, both of ancients and moderns. See No. 7, 8, &c.

the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word.—See No. 7.

21. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed? \* If the acute accent signify an elevation of voice, this, with respect to words of one syllable, must mean elevated above some other word either preceding or succeeding, since elevation is a mere comparative word; but this is not once mentioned by them; if it have any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the *rising inflection* or *upward slide*; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word; as when we begin a syllable low, and slide it higher, or begin it high, and slide it lower, it may be said to be acute or grave of itself; that is, when it is pronounced alone, and independent of other words. Unless we adopt this definition of the acute and grave, it will be impossible to conceive what the old grammarians mean when they speak of a monosyllable having the grave or the acute accent. Thus Diomedes says on some words changing their accent—“ Si, *post* cum<sup>e</sup> gravi pronunciatur “ accentu, erit præpositio; si acuto erit adverbium, ut *longo* “ *post tempore veni*.”

22. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables,

\* Ea vero quæ sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta. *Quinct.* lib. i. c. 5.

and the final syllables of those dissyllables that we may see marked with the grave accent, as Μὲν, πρὸς, οὖν, ὅς, Ἀνὴρ, κ. τ. λ.?  
 “Why, these words,” says Mr. Forster, “whatever Dr. Gally may conceive, had certainly their elevation on the “last syllable:” and this opinion of Mr. Forster is supported by some of the most respectable authorities.\*

23. With respect to the power of the accent in both the Greek and Latin languages, nothing can be better established by the ancient grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster,† and the

\* The seeming impossibility of reconciling accent and quantity made Herman Vanderhardt, the author of a small treatise, entitled, “*Arcanum Accentuum Græcorum*,” consider the marks of Greek accentuation as referring not to syllabic, but oratorical accent. But, as Mr. Forster observes, “if this supposition were true, we should not meet with the “same word constantly accented in the same manner as we see it at present. A word’s oratorical accent will vary according to the general sentiment of the passage wherein it occurs: but its syllabic accent will “be invariably the same, independent of its connexion with other words “in the same sentence, except in the case of enclitics and a few others.” *Essay on Accent and Quantity*, page 25.

† But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

“Notwithstanding the reluctance of Vossius, Henninius, and thousands “after them, to admit the acute as compatible with a short time, if I “could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of “these two. I would take any two keys next to each other, one of which “would consequently give a sound lower than the other: suppose the “words ἄειδε before us, or ἄρουραν; both which words Vossius would “circumflex on the penultimate, instead of giving an acute to the first, “according to our present marks: I would, conformably to these marks “just touch the higher key for the initial ἄ, and take my finger off immediately; and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a

author of *Observations on the Greek and Latin Prosodies*; though as strenuously denied by Dr. Gally,\* Isaac Vossius, and Henninius; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long

“long time for the syllable *ε*; the same lower key I would just touch again, and instantly leave it, which would give me a grave with a short time for *δε*: *αειδε*. Now if this can be done on a wind-instrument within the narrow compass of two notes, it may be done by the organs of human speech, which are of the nature of a wind-instrument, in ordinary pronunciation. For the sounds of our voice in common speech differ from those of such musical instruments, not in *quality*, but in arithmetical discrete quantity or number only, as hath been observed before, and is confirmed by the decisive judgment of that nice and discerning critic, Dionysius of Halicarnassus. Here then is, to demonstration, an acute tone consistent with a short time, and a grave tone with a long one.” P 342, 343. To this I may add the observation made by the author of the *Essay on the Harmony of Language*. “Strange it seems, that the author of this passage should maintain an opinion so contrary to truth, so repugnant to his own purpose, so belied by daily and hourly experience, as that the union of the acute tone, with a short quantity, seldom occurs in English pronunciation, and is hardly practicable by an English voice.” And still more strange, I may add, is it, that these two authors should not see that the experiment, which is called a demonstration, has nothing to do with the point in question. It regards tones that rise or fall by perceptible intervals, and not such as rise or fall by slides or imperceptible ones. Let it once be allowed that the Greeks and Romans sung their language, instead of speaking it, and then the acute or grave accent, with long or short quantity, is easily conceived; but it is not about musical, but speaking tones that we inquire: and though the authority of Dionysius of Halicarnassus is cited for the nature of the speaking voice as distinct, in degree only and not in kind, from singing, I boldly assert that this is not matter of authority, but of experiment, and that singing and speaking are as distinct as motion and rest. It is true, some motion may be so slow as not to be perceived; but then it is to be considered as rest: as a curve may approach so near to a right line as not to be distinguishable from it; but in these cases, where the senses and not the understanding are addressed, things are to be estimated for just what the senses value them at. *De non apparentibus, et de non existentibus, eadem est ratio.*

\* If the acute accent or stress, as Dr. Gally calls it, made the short syllable long, what becomes of the metre of verse? How will he scan “*Arma virumque cano?*”

quantity, from the impossibility they supposed there was of separating them in any language. But if we make our ears and not our eyes judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *ánodyne*, *tribune*, and *ínmate*; and the long quantity of the final syllables of these words? And when we pronounce the Greek and Latin words, σφάλλω, *fallo*, ἀμφω, *ambo*, nothing can be more evident than the long quantity of the final vowel though without the accent, and the short quantity of the initial and accented syllable.

24. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting, if it did not mean that the preceding vowel was to lengthen its sound, as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates) I have no conception of what it meant;\* for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sen-*

\* If the double consonants naturally made a syllable long, I should be glad to know how there could be exceptions to this rule. How could Ammonius say, that the second syllable of *κἀταγμα* was long, when the word was used in one particular sense, and short in another? And how could Cicero say, that the first letter of *inclytus* was short, and the first of *insanus* and *infelix* long, if two succeeding consonants naturally lengthened the syllable? Dr. Forster, indeed, attempts to reconcile this contradiction, by observing that Cicero does not say, the first syllable of *inclytus* is short, but the first letter; but it may be demanded, what is it that makes the syllable long or short, but the length or shortness of the vowel? If the double consonants necessarily retard the sound of the vowel, the second syllable of *κἀταγμα*, and the first of *inclytus*, could not possibly be pronounced short; and particularly the latter word could not be so pronounced as, it has the accent on the first syllable. See sect. 16, in the note.



*tence*, and *sentiment*; and if, as an ingenious critic\* has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c. that is finishing one *l* by separating the tongue from the palate before the other is begun, such a pronunciation must necessarily augment the number of syllables, nearly as if written *calelidus*, *falelo*, &c. and is therefore contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

25. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism*† should go so far as to assert that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin critics were utterly ignorant of the nature of their own language: and every admirer of those excellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse, both by accent and quantity in the manner they have prescribed, and see what such a trial will produce.

26. By quantity, let us suppose the vowel lengthened to express the long quantity; and by the acute accent, the rising inflection as explained above.

\* *Essay upon the Harmony of Language*, page 228. 233. ROBSON, 1774.

† *Elements of Criticism*, vol. ii. page 106. See also the *Essay upon the Harmony of Language*, page 234.

Títýrè, tú pátulæ récubans súb tégmīne fāgi,  
Sylvéstrem ténui músam meditáris avéna.

Tītýřě, tū pātŭlæ récŭbāns sŭb tēgmīnĕ fāgī,  
Sylvēstrēm tĕnŭī mŭsām mĕdītāris āvēnā.

Teétyre toó pátulee récubanes soób teégmīne fāgi,  
Seelveéstreem ténui moósame meditáris avéna.

Μῆνιν ἄειδε Θεὰ Πηληϊάδεω Ἀχιλῆος  
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν.

Μῆνιν ἀειδὲ Θεῶν Πηληϊάδεω Ἀχιλῆος  
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν.

Méan-in á-eye-de The-ày Pea-lea-e-á-dyo A-kil-lêa-ose  
Ow-lom-mén-eeen hee moo-re a-kay-oês áil-ge éth-ee-kee.

27. Now there are but four possible ways of pronouncing these verses without going into a perfect song:\* one is, to pronounce the accented syllable with the falling inflection, and the unaccented syllable with the same inflection in a lower tone, which is the way we pronounce our own words when we give them the accent with the falling inflection: the second is, to pronounce the accented syllable with the rising inflection, and the unaccented syllables with the same inflection in a lower tone, which we never hear in our own language: the

\* This, I may be bold to say, is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us, that, "the ancients did observe the distinction of accents by an elevation and depression of voice; but the manner in which they did it must remain for ever a secret to us; for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks." *Lectures on Elocution*, 4to edition, page 39. From these and similar observations in many of our writers, one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.



third is, to pronounce the accented syllable with the falling inflection, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflection, and the unaccented with the falling, in a lower tone. None of these modes but the first and last do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex, but the last, by doing this, gives us the strongest reason to suppose that the Greek and Latin acute accent was the rising inflection, and the grave accent the falling inflection, in a lower tone.

28. But if the reader were sufficiently acquainted with these inflections of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans:\* but when we consider the monotony of the Scotch, Welsh, and Irish, why should we wonder that other nations should be as monotonous? Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue: for as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the

\* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance. And Scaliger observes, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears.

preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would.\*

29. I am supported in this conjecture, notwithstanding all the fine things† the ancients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the clearest testimonies of antiquity, it has, by

\* This is certainly too general an assertion, if we consider the real pronunciation of the Greek language according to accent; as it must be allowed that a great number of Greek words were accented with the acute or circumflex on the last syllable; but when we consider the modern pronunciation of Greek which confounds it with the Latin, we shall not have occasion to recal the assertion. To which we may add, that those words in Greek that were circumflexed on the last syllable may very properly be said to end with the grave accent; and that those which had a grave upon the final syllable altered the grave to an acute only when they were pronounced alone, when they came before an enclitic, or when they were at the end of the sentence.

† The Grecian sage, (says Dr. Burney,) according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no longer subsists among mankind: the philosopher speaks not at present through the medium of poetry; nor is poetry heard any more through the vehicle of melody."—"Now to my apprehension," says Dr. Burney, "the reverse of all this is exactly true: for, by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, I take to be pretty equal in excellence." *History of Music*, vol. 1. page 162. Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown schoolboy concluding his theme.

Dr. Gally\* and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it mean a raising and falling of the voice upon the same syllable, which is the definition the ancients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables; or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the ancients was really the rising inflection, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clue, it will be impossible to do in the ancient languages; and even with it, we must be astonished they had but one circumflex; since it is just as easy to fall and raise the voice upon the same syllable as to raise and fall it.†

\* *Dissertation against Greek Accents*, page 53.

† To add to our astonishment, that the Greek and Latin languages had but one circumflex, what can be more wonderful, than that among so many of the ancients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a *single* word? Our modern books of elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day!*

Our wonder will increase when we consider that the ancients frequently mention the different meaning of a word as it was differently accented; that is, as the acute or circumflex was placed upon one *syllable* or another; but they never hint that the sense of a sentence is altered by an emphasis being placed upon different *words*. The ambiguity arising from the same word being differently accented is so happily exemplified by the author of the Greek and Latin Prosodies, that I shall use his words. “*Alexander Aphrodisiensis* illustrates this species of sophism, by a well-

30. But our wonder at these peculiarities of the Greek and Latin languages will cease when we turn our thoughts to the dramatic performances of the people who spoke these languages. Can any thing astonish us more, than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told that sometimes one actor gesticulated while another recited a speech, and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied their performances by dancing; that the actors wore masks lined with brass, to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other; and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the ancients, picked up here and

“ chosen example of a law, in which the sense depends entirely upon the  
 “ accuracy of accentuation. *Ἐταίρα χρυσία εἰ φορεῖν δημόσια ἔστω*. The  
 “ word *δημόσια*, with the acute accent upon the antepenult, is the neuter  
 “ nominative plural, in apposition with *χρυσία*. And the sense is, ‘ If a  
 “ courtesan wear golden trinkets, let them (viz. her golden trinkets) be  
 “ forfeited to the public use.’ But if the accent be advanced to the pe-  
 “ nult, the word, without any other change, becomes the feminine nomi-  
 “ native singular, and must be taken in apposition with *ἑταίρα*. And thus  
 “ the sense will be, ‘ If a courtesan wear golden trinkets, let *her* become  
 “ public property.’ This is a very notable instance of the political im-  
 “ portance of accents, of written accents, in the Greek language. For if  
 “ this law had been put in writing without any accent upon the word  
 “ *δημόσια* there would have been no means of deciding between two con-  
 “ structions; either of which, the words, in this state, would equally  
 “ have admitted: and it must have remained an inexplicable doubt, whe-  
 “ ther the legislator meant, that the poor woman should only forfeit her  
 “ trinkets, or become a public slave.”

there, but are brought to us by the general and united voice of all antiquity: and therefore, however surprising, or even ridiculous they may seem, are undoubtedly true.

31. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, medals, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries, which seem to have stared them full in the face without their perceiving it.\* But is there any thing more

\* We have the strongest proof in the world that the ancient Greeks made use only of capital letters, that they were utterly ignorant of punctuation, and that there was not the least space between words or sentences, but that there was an equal continuation of letters, which the reader was obliged to decipher, without any assistance from points or distances. Without the clearest evidence, could we suppose, that, while composition had reached the perfection it had done in Greece, orthography was in a state of barbarity worthy of the Cape of Good Hope?

Can any thing give us a more ludicrous idea than the practice of the ancients in sometimes splitting a word at the end of the line, and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses, in imitation of this absurd practice:

Pyrrhus, you tempt a danger high,  
When you would steal from angry li-  
Oness her cubs, and soon shall fly  
inglorious.

For know the Romans, you shall find  
By virtue more and generous kind-  
Ness, than by force or fortune blind,  
victorious.

Notwithstanding the hackneyed epithet of Gothic barbarity applied to verse in rhyme, is it not wonderful that a species of versification, approved by Italy, France, and England, in their best periods of poetry, should never once have been tried by the Greeks and Romans?—that they should never have straggled, either by chance, or for the sake of change, into so

common than to find not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton, who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: “Ab illis vero scriptoribus etsi plurima ingeniose atque erudite disputata sint, nonnulla tamen deesse, multa dubiè, quædam etiam falso posita animadverti; idque hac in causa accidisse, quod in cæteris plerisque solet, ut mortalium ne mini detur rem invenisse simul et perfecisse.” *De Lat. Lit. Pronun.*

32. That singing a part in a tragedy should seem so unnatural\* to us, arises chiefly from our being so little accus-

pleasing a jingle of sounds? They who would write poems, and so lengthen or shorten the lines, as to form axes, wings, and altars, might, without any imputation on their taste, have, now and then, condescended to rhyme. In short, that the ancients should never have slid into rhyme, is a circumstance which would never have been believed, had it been possible to doubt it: and I fear it must be classed with that long catalogue of unaccountables, with which their prosody, their rhetoric, and their drama abound.

\* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture; and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

“At the end of a Greek edition of the astronomical poet, Aratus, called *Phænomena*,” says Dr. Burney, “and their *Scholia*, published at Oxford in 1762; the anonymous editor, supposed to be Dr. John Fell, among several other pieces, has enriched the volume with three hymns, which he supposed to have been written by a Greek poet called Dionysius; of which the first is addressed to the muse Calliope, the second to Apollo, and the third to Nemesis; and these hymns are accompanied with the notes of ancient music to which they used to be sung.

“I know



tomed to it. Singing in the pulpit seems to the full as extraordinary; and yet this song was so powerful about a century or two ago, and later in Scotland,\* as to make mere speaking,

“ I know not whether justice has been done to these melodies; all I  
“ can say is, that no pains have been spared to place them in the clearest  
“ and most favourable point of view: and yet, with all the advantages of  
“ modern notes and modern measures, if I had been told that they came  
“ from the Cherokees or the Hottentots, I should not have been surprised  
“ at their excellence.

“ I have tried them in every key and in every measure that the feet of  
“ the verses would allow; and as it has been the opinion of some, that the  
“ Greek scale and music should be read Hebrew-wise, I have even in-  
“ verted the order of the notes, but without being able to augment their  
“ grace and elegance. The most charitable supposition that can be ad-  
“ mitted concerning them is, that the Greek language being itself ac-  
“ centuated and sonorous, wanted less assistance from musical refine-  
“ ments than one that was more harsh and rough; and music being still  
“ a slave to poetry, and wholly governed by its feet, derived all its merit  
“ and effects from the excellence of the verse, and sweetness of the voice  
“ that sung, or rather recited it: for mellifluous and affecting voices na-  
“ ture bestows from time to time on some gifted mortals in all the habi-  
“ table regions of the earth; and even the natural effusions of these must  
“ ever have been heard with delight. But *as music*, there needs no other  
“ proof of the poverty of ancient melody, than its being confined to long and  
“ short syllables. We have some airs of the most graceful and pleasing kind,  
“ which will suit no arrangement of syllables to be found in any poetical  
“ numbers, ancient or modern, and which it is impossible to express by  
“ mere syllables in any language with which I am at all acquainted.”

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never undervalued, till the ear have been sufficiently disciplined to discover the hidden melody, which is still essential to the most complicated and elaborate harmony.

\* The Rev. Mr. Whitfield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural, though earnest manner of speaking, was looked upon at first as a great defect. He wanted, they said, the holy tone.

though with the utmost energy, appear flat and insipid. Let the human voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

“ . . . . . take the prison'd soul,

“ And lap it in Elysium . . . . .”

33. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy, which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call, the more natural manner. This drawling, undulating pronunciation, is what the actors generally burlesque by repeating the line,

Tum ti tum ti, tum ti tum ti tum ti:

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation.\*

34. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely *speaking*, and essentially different from singing: if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they

\* This cant, which, though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation in which heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language have received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—*The Art of delivering Written Language*, page 73.



pronounced by accent and quantity at the same time: for though we can sufficiently conceive that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c.; yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

35. But, if the accent of our language be so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the ancients being always higher than either the preceding or succeeding syllables, and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables, (see sect. vii.) there must certainly be a wide difference between our pronunciation and theirs. Let us, however, explain the Greek and Latin accent as we will,—let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent.\*

36. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars† as appear to us trifling

\* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (*horresco referens*!) their ignorance of the principles of human speech.

† *Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis ꝑ literæ vim et naturam petere, illorumque*

and imaginary, and at the same time neglect things which appear to us so essential; that they should be so dark, and sometimes so contradictory in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of each;—is this more wonderful than that Mr. Sheridan,\* who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable, and not a higher. But as this same Mr. Sheridan, in his *Art of Reading*, has excellently observed, that our perception of Latin quantity is imaginary, and arises

in sonando, quod satis esset, morem imitari.—*Ad. Meker. de vet. et rect. Pron. Ling. Græcæ*, page 14.

It is an observation of Chambers, author of the *Cyclopædia*, that nonsense sounds worse in the English than in any other language: let us try the experiment by translating the above passage.—Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *r*, and, by observing the sound they gave it, to imitate, as much as was necessary, their manner of pronouncing it.

What encomiums do we meet with in Cicero, on the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *théâtre*, *senátor* or *conquést*, with the accent on the second syllable, would not escape better than the Roman.

\* “ The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, in “ the middle tone, dwelling on the vowel; and the second with a sudden “ elevation of the voice, and short; as *bā-tle*, *bāu-rō*, *hū-bit*. The English- “ man utters both syllables, without any perceptible change of tone, and “ in equal time, as *bat'tle*, *bor'row*, *hab'it*.”—*Art of Reading*, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman: and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflection with them, which produces a variety. But these two inflections of voice Mr. Sheridan was an utter stranger to.—See *Elements of Elocution*, part ii. page 183.

not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high, and soft for low, contrary to the clearest definitions of each.\*

37. But till the human voice, which is the same in all ages and nations, be more studied and better understood, and till a notation of speaking sounds be adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper.

\* Nothing is more fallacious than that perception we seem to have of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his *Ramblers*, seldom exists any where but in the imagination of the reader. Dryden, who often wrote as carelessly as he thought, and often thought as carelessly as he lived, began a commendation of the sweetness and smoothness of two lines of Denham in praise of the Thames,

“ Though deep yet clear, though gentle yet not dull;

“ Strong without rage, without o’erflowing full:”

and this commendation of Dryden’s has been echoed by all subsequent writers, who have taken it for granted, that there is a flow in the lines similar to that of the object described; while the least attention to those stops, so necessary on the accented and antithetic words, will soon convince us, that, however expressive the lines may be, they are as rugged and as little musical as almost any in the language.

A celebrated critic observes—“ I am apt to think the harmony of the verse was a secret to Mr. Dryden, since it is evident he was not acquainted with the cæsural stops, by which all numbers are harmonized. Dr. Bentley has observed, the beauty of the second verse consists in the *ictus* that sounds on the first syllable of the verse, which, in English heroics, should sound on the second: for this verse is derived from the *Trimeter Iambic, Brachycatalectic*.”—*Manwaring’s Stichology*, page 71.

When I read such profound observations in such learned terms, it brings to my mind the Mock Doctor in the farce, who shines away to the illiterate knight, by repeating *Propria quæ maribus*, &c., and makes him most pathetically exclaim—*Oh, why did I neglect my studies?*

I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction that the ancients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the *opprobrium et crux grammaticorum*, the reproach and torment of grammarians.

THE END.



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